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WILLIAM S. HART
in
"The Whistle"
Written by Lambert Hillyer
— From the story by —
May Wilmoth and Olin Lyman
Directed by Lambert Hillyer
Photographed by Joe August A.S.C.
A William S. Hart Production
FAMOUS PLAYERS-LASKY CORPORATION
"A FILM of absorbing interest, surcharged with infinite pathos; intensely human, with swift action that never falters."
Exhibitors' Trade Review.
A Paramount Picture

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Cecil B. DeMille's production "THE AFFAIRS OF ANATOL," with Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye. By Jeanie MacPherson, suggested by Arthur Schnitzler's play and its paraphrase by Granville Barker.

George Fitzmaurice's production, "EXPERIENCE," with Richard Barthelmess as "Youth." Marjorie Daw in the cast. From the great play by George V. Hobart.

"Peter Pan," J. M. BARRIE'S masterpiece. Produced under the author's personal supervision by John D. Robertson.

Wallace Reid in "THE CHAMPION" from the season's Broadway success by Thomas Louden and A. E. Thomas.

Wallace Reid, Gloria Swanson and Elliott Dexter in a spectacular new production.

Elsie Ferguson and Wallace Reid in "PETER IBBETSON," a George Fitzmaurice production. Cast includes George Fawcett, Elliott Dexter and Montagu Love. From the DuMaurier play, in which John and Lionel Barrymore scored their greatest stage success.

Betty Compson in J. M. Barrie's "THE LITTLE MINISTER," directed by Penrhyn Stanlaws.

"Get-Rich-Quick Wallingford" George Cohan's play directed by Frank Borzage, director of "Humoresque." Cast includes Doris Kenyon, Norman Kerry, Sam Hardy and Diana Allen. A Cosmopolitan production.

Cecil B. DeMille's production adapted from Leonard Merrick's story "THE LAURELS AND THE LADY." With Dorothy Dalton and a great cast, including Mildred Harris, Conrad Nagel and Theodore Kosloff.

Thomas Meighan in "A PRINCE THERE WAS," George M. Cohan's great comedy success by Darragh Aldrich.

Elsie Ferguson in "FOOTLIGHTS," from the Saturday Evening Post story by Rita Weiman. A John S. Robertson production.

William deMille's production "THE STAGE DOOR," by Rita Weiman. Cast includes Jack Holt, Lila Lee and Charles Ogle.

George Loane Tucker's production "LADIES MUST LIVE," with Betty Compson. Presented by Mayflower Photoplay Corp. By Alice Duer Miller.

Paramount Pictures

# of Really Great Pictures

Betty Compson in "AT THE END OF THE WORLD," directed by Penrhyn Stanlaws. From the play by Ernst Klein.

Wallace Reid in "THE HELL DIGGERS," by Byron Morgan. Directed by Frank Urson.

William S. Hart in "THREE WORD BRAND," a Hart production directed by L. Hillyer.

Roscoe "Fatty" Arbuckle in "GASOLINE GUS," by George Pattulo. Cast includes Lila Lee. Directed by James Cruze.

George Melford's production "THE GREAT IMPERSONATION," from E. Phillips Oppenheim's novel. Cast includes James Kirkwood and Ann Forrest.

Ethel Clayton in a new play, by Henry Arthur Jones. Scenario by Julia Crawford Ivers.

Thomas Meighan in "CAPPY RICKS," from the Saturday Evening Post stories by Peter B. Kyne. Agnes Ayres in the cast. Directed by Tom Forman.

"Superman," a Cosmopolitan production by Fannie Hurst. Her first since "Humoresque."

Gloria Swanson in "UNEASY VIRTUE," by Carey Wilson. Directed by Sam Wood.

George Melford's production "THE SHEIK," from the famous novel by E. M. Hull.

William S. Hart in "WHITE OAK," a Hart production directed by Lambert Hillyer.

"Boomerang Bill" with LIONEL BARRYMORE. By Jack Boyle, directed by Tom Terris. Marguerite Marsh in the cast. A Cosmopolitan production.

Jack Holt in "THE MAN WHO SOLD HIMSELF," his first starring vehicle.

Agnes Ayres in "TAKE IT OR LEAVE IT," her first starring vehicle.

"Twice Wed," a Paul Powell production with David Powell. By E. Phillips Oppenheim

Ethel Clayton in "HER OWN MONEY," by Mark Swan, directed by Joseph Henabery.

William deMille's production "THE CRADLE," from Eugene Brieux's famous play.

"Back Pay," another Fannie Hurst story, produced by Cosmopolitan. Matt Moore and Seena Owen head the cast. Directed by Frank Borzage. Scenario by Frances Marion.

Wallace Reid in "TALL TIMBER," by James A. B. Scherer. Directed by Frank Urson.

Paramount Pictures

"The Bride's Play," with MARION DAVIES. Cosmopolitan production. By Donn Byrne, directed by George Terwilliger.

Ethel Clayton in "EXIT THE VAMP," by Clara Beranger. Directed by Joseph Henabery.

Roscoe "Fatty" Arbuckle in "THIRTY DAYS," by A. E. Thomas. Directed by James Cruze.

"Just Around the Corner," Cosmopolitan production by Fannie Hurst. Directed by Frances Marion.

Gloria Swanson in "THE SHULAMITE," by Edward Knoblock. Directed by Sam Wood. Mahlon Hamilton leading man.

William S. Hart in "TRAVELING ON," a Hart production, directed by Lambert Hillyer.

Ethel Clayton in "YOUR HOME COMES FIRST," by Clara Beranger. Directed by Joseph Henabery.

Roscoe "Fatty" Arbuckle in "SHOULD A MAN MARRY?" by Sarah Y. Mason. Cast includes Harriet Hammond and Mary Thurman. Directed by James Cruze.

Wallace Reid in a cross-continent automobile story by Byron Morgan.

"The Valley of Silent Men," by James Oliver Curwood; a Cosmopolitan Production.

George Melford's production "YOU CAN'T FOOL YOUR WIFE," by Hector Turnbull.

"Beside the Bonnie Brier Bush," Donald Crisp's production of Ian MacLaren's famous novel. Filmed on the original locations. Donald Crisp plays the leading male role.

Gloria Swanson in Elinor Glyn's "BEYOND THE ROCKS." Directed by Sam Wood.

Wallace Reid in "AN ASSISTED FRANKENSTEIN," by Charles E. Van Loan. Directed by Frank Urson.

Betty Compson in "THE WOMAN IN THE CASE," from Clyde Fitch's famous play. Directed by Penrhyn Stanlaws.

"Enchantment," Cosmopolitan production with MARION DAVIES. Forrest Stanley in the cast. By Frank R. Adams, directed by Robert G. Vignola.

Roscoe "Fatty" Arbuckle in "VIA FAST FREIGHT," by Curtis Benton. Directed by James Cruze.

Gloria Swanson in "THE ORDEAL," by Somerset Maigham. Directed by Sam Wood.

Betty Compson in "THE STAMPEDE MADONNA." By Monte M. Katterjohn. Directed by Penrhyn Stanlaws.

Wallace Reid in "RENT FREE," by Mann Page and Izzola Forrester Page. Directed by Frank Urson.

MOVING PICTURE
World

ARTHUR JAMES
Editor-in-Chief

JULY 2
1 9 2 1

Gentlemen of the Convention

IN extending our greetings to you as exhibitors of moving pictures we repeat a pleasant duty which it often has been our pleasure to perform.

We indulge the hope that your deliberations will be marked by that full and free expression of opinion given in candor and received in the best spirit to the end that your convention may make definite progress toward the three cardinal needs of the hour, and that the majority opinion shall be disclosed and followed.

The first of these is a full and free independence of thought and action in order that development and progress may be unhindered.

The second is co-operation with other branches of the industry on all matters and problems which affect the business as a whole. Of these censorship and taxation are of especial importance.

The third is justice—and that spirit of fair play which will do more toward compelling the respect of the industry and give into your hands a power for betterment that could well be considered the finest achievement of all.

We wish to assure you that Moving Picture World in wishing the best for the exhibitor bases its good wishes on years of honest and sincere service to the exhibitor with no mark on its record of many years of co-operation.

As James P. Chalmers was first to recognize and fight for the exhibitor, so through the years we have carried on without change of heart or of principle until today we greet you, not in boastfulness but rather to point with satisfaction to the advancement of the exhibitor to his present state of fine importance in our business.

Many of the dreams dreamed by James P. Chalmers have now become actualities, and to the further work of encouragement of and co-operation with the exhibitor we take occasion to rededicate our institution.

Choose wisely in selecting your leaders and having chosen unite behind them for the enlargement of your body and for the carrying out of your plans. If you have differences remember that progress grows out of differences and that they should be settled within your organization and not outside.

You have grown in numbers and in influence but your great work still lies before you. You are at the dawn and not at the high noon of your day.

Everything that is fair will be yours if you act co-operatively, if you work wholeheartedly, if you proceed with justice to yourselves and to others. Forget the rumor maker and call always for the facts, cast aside suspicion and judge the motives of men by their performances in your behalf. Hit hard but hit fair and yours will be the greatest of all organizations in the industry's past or future.

Aside from the serious business at hand we wish you all the best possible holiday from the heavy cares of business and consign you with our blessing to the hospitality of Minneapolis, a city so well known for its ability to do things well that we predict a record convention.

Arthur James

Zukor Proclaims His Principles,

In Reply to Walker Denies He Seeks to Trustify Industry Now or in the Future—Tells of Early Struggles in Stirring Speech

UNDER the most dramatic circumstances and in the presence of important and representative moving picture exhibitors, Mr. Adolph Zukor and Senator James J. Walker openly discussed the charges made against the Famous Players-Lasky Corporation at the Hotel Astor on Tuesday, June 21, before an official meeting of the Theatre Owners' Chamber of Commerce. As a result of this session, attended by more than one hundred exhibitors, many of them of official standing, the following results were obtained:

Adolph Zukor pledged himself to fully investigate every charge, statement and allegation made against Famous Players-Lasky and its subsidiaries, and wherever the facts were found to be as charged to correct the evil with an open policy of fairplay, no monopoly and a full and sincere co-operation for the best interests of the industry at large.

Mr. Zukor had ask the Theatre Owners Chamber of Commerce for permission to appear before them in person and reply to the serious statements made by Senator James J. Walker, attorney for the Motion Picture Theatre Owners of America two weeks before. Senator Walker had announced that his statements were not in the form of charges, but they included matters of common rumor, as well as specific instances, with names, places and dates, where Famous Players-Lasky and its subsidiaries had been guilty of unfairness, and that the whole trend of the situation indicated that the Famous Players-Lasky Corporation was seeking a monopoly of the picture business, particularly in the exhibition field and openly by the stifling of independent producers. Senator Walker's statements were in brief as follows:

Famous Players-Lasky Corporation is seeking through its subsidiaries to gobble up the small theatres throughout the country, and its next move will be to gobble up the big ones.

Famous Players-Lasky Corporation is forcing its pictures on unwilling exhibitors by campaigns of advertising in local newspapers directed against the exhibitor who refuses to play its product at the price asked.

Famous Players-Lasky Corporation by inference is influencing Los Angeles banks to refuse loans to independent producers, thereby crushing competition at its source.

Mr. Zukor was given the invitation to appear, though Senator Walker and others of the national body would have preferred he appear at Minneapolis before the National Convention, as at that time there would have been a larger gathering of exhibitors and the discussion would be fully known to representatives from all parts of the United States.

When Mr. Zukor appeared there were more than one hundred exhibitors in the College Room of the Astor, and this number was increased before the actual speech making began. William Brandt, president of the Theatre Owners Chamber of Commerce, presided, and at the beginning he was subjected to some sarcasm as the result of having had Mr. Zukor appear in New York rather than in Minneapolis. The results, however, before the meeting was over were apparently satisfactory to all present so that this was lost sight of. Mr. Zukor was accompanied only by Mr. Kent, sales manager for Famous Players-Lasky, and Mr. Jerome Beatty, who were present to supply detailed information that might be called for. He was without counsel.

When Mr. Zukor arose to speak the air was tense with anticipation. He began in a low tone, very simply and without any

SENATOR JAMES J. WALKER

Promising to Correct All Evils

Dramatic Contest Before Exhibitors' Meeting—Famous Players—Lasky Head to Go to Minneapolis

oratorical effects, expressing his thanks for the opportunity to be present and announcing that he had no axe to grind.

"I want to explain," said he, "that the motives I had since I started business have from time to time been misconstrued. Before I entered the picture business I was interested in penny arcades, and on an occasion I went to Pittsburgh, where I saw a lot of people trying to get in a place that was charging five cents admission. I wondered what it could be that was so interesting to them, so I paid my nickel and joined them. Inside, in a house of about fifty seats, in fact, it was a store, I saw pictures flickering on a screen.

"This was my introduction to moving pictures. It seemed to me that anything that was so interesting to the public should receive attention, and in a small way I began. My first moving picture theatre was in a store in 14th street near Broadway. We had an entrance that looked like a Pullman car and inside we showed travel scenes of short length, giving the illusion to the spectator that he was taking a trip. All we could get was 200 to 250 foot lengths, and we would take three or four of these and put them on one reel, and this constituted the show. Our difficulty then was that we could not get enough changes. We did good business on good pictures, but we could not get enough changes.

"I had a very hard struggle in 1906 and then again in 1907 during the panic, but in that year I got hold of Pathe's 'Passion Play,' which seemed almost too long to show. It was three reels in length. I felt that at that length we could not get enough admissions at five cents to make it pay, so I decided to try it out in Newark, and it was so successful that I was enabled to charge ten cents, and we began to do a very good business. I thought I saw a way out of all my financial hardships, when one day in walked a priest, who said that the 'Passion Play' was not a fit subject to put in moving pictures. I told him of my struggles and said to him that the 'Passion Play' could not make bad people any worse, and it might do them some good, and after a long discussion he finally agreed with me, so that I was enabled to keep my license, which in those days was only issued for six days at a time.

"Our little side shows suffered from the lack of good pictures, so that we began to use vaudeville, and vaudeville became the main attraction, with moving pictures as a side issue. Mr. Loew at that time had five houses, and I invested all I had with him. I realized that there was no place for me in the organization because they could not afford to pay me a salary and the work that I might do was being done very well by others.

"I then decided to devote my time to the developing of moving pictures, because I felt sure that moving pictures would survive and last forever if we would give the pictures that the people want. I urged the longer feature pictures on Mr. Laemmle, on Mr. Aitken, but at that time I could not get them to see my way. I was handicapped also because I could not get a release for pictures, and then I heard that it might be possible to get Sarah Bernhardt to appear on the screen. I immediately cabled to get this great artist at any cost, not because I believed the production would make a great deal of money, but because I felt sure that if so great an actress were to appear it would encourage others, and that before long we could have trained talent from the stage appearing before the camera. The Barnhardt picture was made and I made some profit, but not a great deal.

"That was the beginning of Famous Players. I acted then only on theories, but since that time they have proved to

(Continued on page 36)

ADOLPH ZUKOR

Kent Explains Mattoon and Willimantic Incidents; Will Show the Correspondence

THE following statement answering charges made against the Famous Players-Lasky Corporation regarding incidents in Mattoon, Ill., and Willimantic, Conn., was issued this week by S. R. Kent, general manager of the department of distribution.

"At a meeting of exhibitors held in Kansas City a few weeks ago certain statements were made by officials of the exhibitors' association regarding the difficulties between B. Uran, of Mattoon, Ill., and ourselves. These statements were later repeated before the exhibitors of New York City.

"The case above cited has been used in an attack upon Mr. Zukor and Famous Players-Lasky Corporation, as tending to show the trend of their policy with relation to the independent exhibitors of the country. The responsibility of this organization in the Mattoon matter rests with the writer and with no one else. No one else in this organization knows anything of the details.

Repudiates Akers' Statement

"The facts of the Mattoon situation have not been printed, neither have the statements made borne any semblance of the real truth. In the issue of June 11 'The Exhibitors' Trade Review' reprinted a letter addressed to Mr. Uran by Mr. Akers, in which Mr. Akers asks if Mr. Uran would be interested in selling the controlling interest in his theatre.

"I want to repudiate this statement of Mr. Akers. It was made independently by him without the knowledge of the writer or anyone else in this company.

"I shall be glad to show to any interested party all of the original correspondence between Mr. Uran and Mr. Akers, which will prove conclusively that this organization had nothing to do whatever with this matter.

"Furthermore, 'The Trade Review' stated that this letter was written toward the end of the month of May, or some three months after Mr. Uran's troubles began. As a matter of fact, the date of the latter from Mr. Akers to Mr. Uran was the early part of October, 1920, and long before there was any difficulty between Mr. Uran and this organization.

The Prices Paid

"At that time Mr. Akers had already tendered his resignation to the writer and was getting out of the distribution end entirely. Later on I requested Mr. Akers to reconsider on the promise of a change to New York, which Mr. Akers subsequently did, and which change takes place within the next two weeks.

"I only state this to show that there was no reason at that time for this organization to become in any way interested in any theatre in Mattoon, Ill.

"Mr. Berman and Senator Walker have stated that the prices requested of this exhibitor were entirely out of reason, and quote as an example: $550 for 'Forbidden Fruit,' $400 for 'Heliotrope.'

"I have in my possession the original salesman's schedule, all of the correspondence between Mr. Uran and ourselves, and the prices we requested were $300 for 'Forbidden Fruit,' as against $550, stated by Mr. Berman and Senator Walker, and $200 for 'Heliotrope.'

"These prices represented no increase over past prices from Mattoon, Ill., for pictures of similar value.

"The whole Mattoon situation was laid before the writer and the responsibility was mine when Mr. Uran's offers were rejected, these offers being entirely ridiculous and not in proportion to what Mattoon should pay even under the conditions Mr. Uran stated existed.

"To show our attitude in the matter, we offered to play all of these pictures on any fair percentage basis without asking him to pay us one dollar in advance for them. We were perfectly willing to gamble, whether we got 10 cents or $1,000 for each production, but we were not willing to dispose of them outright at the ridiculous prices offered.

"We offered to put in a number of pictures at his price, providing the results on these pictures would be the basis on which would be sold future pictures or the balance of the block of pictures. Mr. Uran would not show his books to us, neither would he entertain any sort of percentage arrangement, and the only thing we could do was to take it or leave it on the basis he offered us.

"It was not until I had fully gone over the correspondence between Mr. Uran and the St. Louis office that I approved the advertising to advise the people of Mattoon why our pictures were not running in that town.

"I do not question Mr. Uran's right to refuse to run Paramount Pictures any more than he can question my right to refuse to sell at the price he offered. The advertising campaign we put on was as legitimate to put over our product as the advertising of any other national organization that is trying to find an outlet for its product.

"'The Exhibitors' Trade Review' has made the statement that we are trying to sell stock in Mattoon and encourage the building of a competitive house against Mr. Uran. Such a statement is absolutely without foundation.

"The first information that this organization had regarding the building of a new house, was when one of the Mattoon newspapers wrote us a letter stating that a certain party would like to get in touch with us regarding the use of our service, which letter from the newspaper is in our files. Until that moment we had never contemplated the erection of a house nor encouraged anyone else to do so, and had simply made up our minds to remain out.

12,000 Active Accounts

"My department is handling over 12,000 active accounts using Paramount service, and it is only natural certain disputes should come up regarding prices to be paid for our pictures. Every organization engaged in selling pictures has these same disputes and differences of opinion, but I challenge anyone to prove to me where the department of distribution in my control has ever tried to take theatres away from exhibitors or negotiated for any theatres in their possession.

"Not only had this department refrained from negotiating for theatres, but we are constantly called upon to turn down theatre propositions that are brought to us voluntarily.

(Continued on page 42)

Zukor Reimburses Schwartz and Dodge

The following has been received from the Famous Players-Lasky Corporation:

Pursuant to his promise to the Theatre Owners Chamber of Commerce, Adolph Zukor, president of Famous Players-Lasky Corporation, Wednesday night (June 22), mailed a check for $5,016.53 to Mrs. Pauline Dodge, of Morristown, Vermont, and another check for $3,500 to H. Schwartz, of Willimantic, Connecticut.

This action followed Mr. Zukor's promise given Tuesday at the Theatre Owners' luncheon at the Hotel Astor that he would reimburse Mrs. Dodge and Mr. Schwartz for damages alleged to have been sustained by them in the loss of their theatres.

Mr. Zukor obtained from the Theatre Owners' Chamber of Commerce an itemized statement in each case and then immediately mailed checks covering the amounts which the Theatre Owners considered fair.

It was stated at the headquarters of the Motion Picture Theatre Owners of America that the checks had not been accepted and would not be accepted until the matter had been passed upon by the executive committee.

Adolph Zukor's Public Pledge

ADOLPH ZUKOR has publicly pledged his personal honor to investigate fully every charge laid against the Famous Players-Lasky Corporation, and has assumed personal responsibility for the future acts of the company and every subsidiary in which it has even a partial ownership.

Adolph Zukor has personally and publicly pledged to investigate and, where evils exist, apply immediate corrective remedy, as a result of the following charges, rumors, statements and assertions:

Trustification of the moving picture industry of Famous Players-Lasky or its subsidiaries.

Obtaining theatres where they are not required to secure a proper outlet for their picture productions.

Injustices to exhibitors, especially little theatres.

Oppression by banks against independent producers by the denial of loans when satisfactory security is offered.

Advertising coercion to force exhibitors to run Famous Players-Lasky pictures by arousing public demand for them.

Adolph Zukor has personally and publicly pledged to work for co-operation and understanding between distributor and exhibitors to the end that the industry shall become fully united and earn a profit for all concerned.

These pledges were recorded before more than one hundred important exhibitors at an official meeting of the Theatre Owners' Chamber of Commerce at the Hotel Astor, New York, on Tuesday, June 21, which was presided over by William Brandt and which was participated in by National President Sydney S. Cohen, of the Motion Picture Theatre Owners of America; by Charles L. O'Reilly, New York State President; Samuel I. Berman, State Senator James J. Walker, attorney for the M. P. T. O. A.; Marcus Loew, and many others whose names are nationally known in the industry.

In the entire history of moving pictures no greater step toward a mutual understanding has been taken. It came after a long session in which the utmost freedom of expression was accorded Mr. Zukor by his hearers, as well as to Senator Walker who acted as spokesman for the exhibitors.

Moving Picture World congratulates the exhibitors on having brought about this open discussion and having secured these pledges from Mr. Zukor. The carrying out of these public promises will serve to clear the atmosphere of rumor, rancor, suspicion and unrest. It will prove our oft expressed conviction that face to face discussion between the responsible men of the industry will settle every problem that now faces us or that will in the future arise.

The speeches by Mr. Zukor and Senator Walker find no parallel in the forensic annals of our public and private gatherings. Each gave the other credit for sincerity and personal honor, and the rest of the controversy was reduced to the presentation of data and open argument.

On this manly basis the discussion continued in the utmost fairness and while the language was frank, the spirit of the meeting was fair play in which each side fully shared.

OFFICERS OF MOTION PICTURE THEATRE OWNERS OF AMERICA

1—Sydney S. Cohen, President; 2—E. T. Peter, Treasurer; 3—Sam Bullock, Executive Secretary; 4—M. Van Praag, Recording Secretary; 5—C. C. Griffin, Vice-President; 6—Joseph Hopp, Second Vice-President; 7—W. C. Patterson, Third Vice-President; 8—C. W. Gates. Fourth Vice-President

Executive Committee Meets Sunday to Prepare Tentative Convention Program

THE second annual convention of the Motion Picture Theatre Owners of America will be called to order in the West Hotel, Minneapolis, at 11 o'clock, Monday morning, June 27. While no detailed and definite program covering the three days of the convention —June 27, 28 and 29—has been mapped out, it is taken for granted that the first order of business after the usual preliminaries have been disposed of will be an address by the national president dealing with the events of the year and submitting the newer problems for the consideration of the assembled delegates.

A tentative program, subject always to revision by the convention, will be prepared by the executive committee, which will meet on Sunday, one day before the convention. Only a skeleton program will be prepared by them. This will be done to facilitate business and save time. The program may be amplified or it may be shortened, according to the volume of business which the convention will have to master.

Important Reports

A number of important reports will be received from various committees which have, since the adjournment of the Cleveland convention, endeavored to carry out the mandates of that convention. The Committee of Nine appointed to take up the question of unfair theatre owning and theatre building with Mr. Zukor, as the head of Famous Players-Lasky, has prepared a full report of its activities. This will be submitted to the convention at the earliest possible moment.

Another important committee which will submit its report at an early date is the Committee on Business Relations. It will be recalled that this committee came to New York last December to confer with the manufacturers and distributors in regard to uniform and equitable contracts and the securing of exhibitors' deposits. A report will also be submitted by the Committee on Legislation.

Music Tax Problem

The convention will likewise hear of the activities of the committee which had charge of the music tax and the film and seating taxes. The music tax situation is of grave interest to every theatre owner in the country, and the committee is in a position to report more than progress. It is expected that measures for affirmative relief will be introduced in Congress before the convention is opened. There will also be reports by the Finance Committee, the Committee on Ways and Means and the annual report of the treasurer.

In the meantime new and profoundly interesting developments have occurred right on the eve of the convention. Independent producers and distributors have entered into conference with officials of the M. P. T. O. A. and various plans of a most interesting nature have been submitted. None of these plans have matured to any definite point, but they have taken shape sufficiently to engage the earnest attention of the delegates, in whose hands, of course, will rest the final decision.

Relief from Rentals

Speaking of this phase of the situation, an independent theatre owner closely connected with important events that have occurred in the last three days said: "It would be inadvisable from every viewpoint to go into the full details of this new situation. This much, however, may be predicted with confidence. Minneapolis will give the exhibitor certain relief from high film rentals and from all the abuses which Wall Street domination has brought into the industry. I may add, that the strength of the independent producer is rapidly growing and that through assurances of exhibitor support, the independent producing groups are attracting strong financial support.

"We are on the eve not of a revolution, perhaps, but surely of the most important evolution through which this industry has ever passed. Speaking for the commercial side only, I will say that film rentals will be lower after Minneapolis and the number of producers who want to sell us their films and at the same time compete with us in the exhibiting field will be reduced to 0.

"The convention, of course, is going to take up other matters as well. The question of enhancing the prestige of the motion picture and the upbuilding of quality, both of picture and of entertainment, will require our attention. The independent theatre owner who fails to attend this convention is simply guilty of a gross neglect of his own interests. Not only will Minneapolis make history—every convention has done that, and sometimes it was good history, sometimes bad and sometimes indifferent—but Minneapolis will secure definite relief and reform, and the history the delegates will make there will endure for a generation and longer, and lay new foundations of prosperity for the industry as well as for the independent motion picture theatre owner."

The following will represent their companies at the convention: S. R. Kent, sales manager, H. G. Ballin, H. H. Buxbaum, all of Famous Players-Lasky; A. S. Aronson, Goldwyn's vice-president in charge of sales; W. E. Atkinson and E. M. Saunders, general manager and sales manager respectively, of Metro; Harry

(*Continued on page* 34)

George Loane Tucker Dies in Los Angeles

GEORGE LOANE TUCKER, prominently identified with the motion picture industry as a director and internationally famous as the creator of "The Miracle Man," died at his home in Los Angeles at 2 o'clock on the morning of June 20. He has been ill for more than a year, and had recently undergone three major operations for a complication of kidney trouble, which was the immediate cause of his death.

Mr. Tucker's record in the films is the story of a self-made man in a pioneer industry. He was born in Chicago forty years ago, and comes from an old theatrical family. His mother was Ethel Tucker, an actress well known to the legitimate drama. He was educated for the law and began life as the employe of a railroad. He soon turned back to the theatre, where he made enviable records under Henry W. Savage, Cohan and Harris, Joe Weber and other producers.

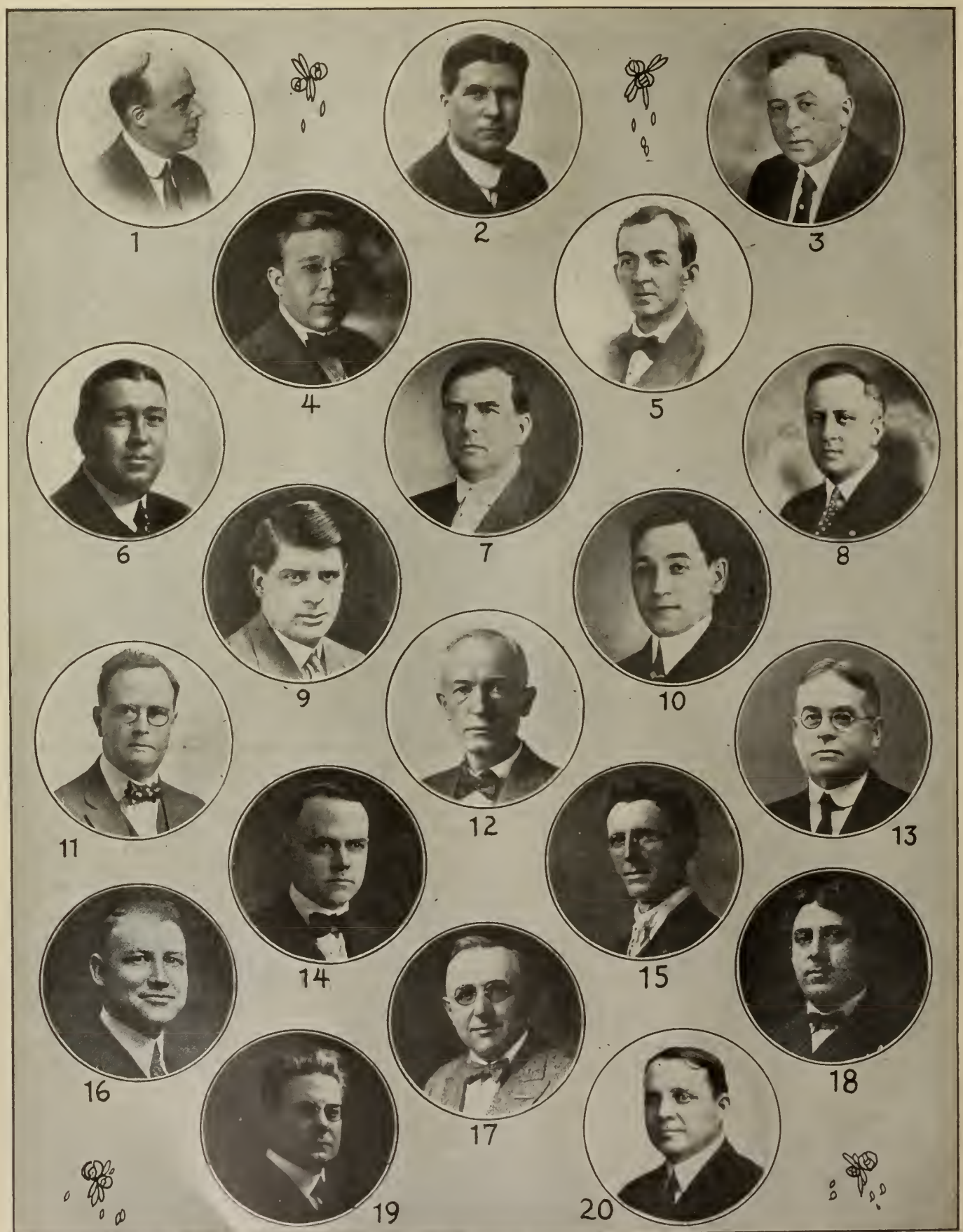
He entered the film business nine years ago in New York as a director and produced many successes, including "The Manxman," "Rupert of Hentzau," "Traffic in Souls," and "Virtuous Wives." Mr. Tucker also made a number of films in England from the books of Hall Caine.

Mr. Tucker came to Los Angeles two years ago as one of the founders of the Mayflower Photoplay Corporation and shortly after this produced his biggest success, "The Miracle Man."

Another film, entitled "Ladies Must Live," which he finished cutting and editing a short time before his death, will be released shortly.

Mr. Tucker was a man of wide vision, a hard worker and noted for his almost slavish devotion to the ideals of his art. He leaves a wife known to the screen as Elizabeth Risdon; his mother, a 12-year-old son and many friends in picture and theatrical circles.

The funeral will be in the East, and a memorial service will be held on Sunday, June 25, at the Brunton studios.



PRESIDENTS OF THE STATE ORGANIZATIONS OF THE MOTION PICTURE THEATRE OWNERS OF AMERICA

1—*John S. Evans, Pennsylvania;* 2—*M. C. Kellog, South Dakota;* 3—*Harry Heirsteiner, Iowa;* 4—*Charles L. O'Reilly, New York;* 5—*A. J. Bethancourt, Louisiana;* 6—*Charles T. Sears, Missouri;* 7—*A. R. Pramer, Nebraska;* 8—*L. J. Dittmar, Kentucky;* 9—*W. A. Steffes, United Protective Theatrical League;* 10—*H. H. Lustig, Northern Ohio Exhibitors' Association;* 11—*C. A. Lick, Arkansas;* 12—*G. G. Schmidt, Indiana;* 13—*J. T. Collins, New Jersey;* 14—*J. Talbot, Oklahoma;* 15—*M. A. Heinne, Connecticut;* 16—*Thomas G. Vick Roy, Colorado;* 17—*James Ritter, Michigan;* 18—*L. M. Rubens, Illinois;* 19—*Edward M. Fay, Rhode Island;* 20—*J. A. Maddox, Southern Ohio Association*

MEMBERS OF THE EXECUTIVE COMMITTEE OF THE MOTION PICTURE THEATRE OWNERS OF AMERICA

1—*F. H. Bingham, Indianapolis;* 2—*Ray A. Grombacher, Spokane;* 3—*D. S. Markowitz, San Francisco;* 4—*Glenn Harper, Los Angeles;* 5—*W. D. Burford, Aurora, Ill.;* 6—*S. Kanter, Norwalk, Conn.;* 7—*Roland G. Hill, Greensboro, N. C.;* 8—*Joseph Stern, Newark;* 9—*H. C. Farley, Montgomery, Ala.;* 10—*C. E. Whitehurst, Baltimore;* 11—*W. H. Linton, Utica, N. Y.;* 12—*Henry Poke, Pittsburgh;* 13—*Jake Wells, Norfolk, Va.;* 14—*Dr. H. Q. Alexander, Dayton*

MINNEAPOLIS CONVENTION

(*Continued from page 31*)

M. Berman, general manager of exchanges for Universal; Earl Hudson, First National; Charles R. Rogers, general manager of distribution for Robertson-Cole; John S. Woody, general manager of Realart; C. C. Pettijohn, L. J. Selznick and Tamar Lane, of Selznick, and a number of the force of Associated Producers, Inc.

Federated Film Exchanges of America will be represented by the following directors: J. L. Friedman of Chicago, Ben Amsterdam of Philadelphia, H. P. Baldwin of Montreal, Harry Charnas of Cleveland, Sam Grand of Boston, Robert North and Abe Warner of New York, Sam Werner of St. Louis, J. E. Pearce of New Orleans, J. L. Kahn of Kansas City and W. G. Underwood of Dallas. Federated will hold a convention and is making extensive plans for entertaining the exhibitors. Among other stunts will be the publication of a daily bulletin. Headquarters will be at the Hotel Radisson.

Arrow will be represented by W. E. Shallenberger, also by traveling representatives J. S. Jossey and Thomas Curran, Jack Hoxie, the Arrow star, and J. Charles Davis, Ben Wilson, president of Ben Wilson Productions; Ann Little, serial star, and Morris R. Schlank.

Graphic will be represented by Ivan Abramson and Equity by Louis G. Baum.

National Capital Begins Campaign By Letters to State Associations to Secure Next Year's Convention

HARRY M. CRANDALL, president of the District of Columbia Exhibitors Association, has written the following letter to all state exhibitor organizations, asking them to favor Washington, D. C., as the convention city for next year:

"We exhibitors of Washington are staunch and enthusiastic members of the Motion Picture Theatre Owners of America. We were at Cleveland last year and helped to line things up, and we have found it possible to be of occasional use since by reason of our nearness to the national Congress, and have improved each shining opportunity. And we will be on hand at Minneapolis next week, at least eight of us, and are looking forward to the pleasure of seeing you at that time.

"We write you this letter today to ask your consideration of a matter that is of vital importance to our organization and to us all, and that is the convention city for next year. We realize that next year is a long way off in many ways, but from many aspects it is a very short while, and we feel sure you will agree it is not too soon to at least consider where we shall hold our next national meeting after this one.

"We want next year's convention here in Washington, and we are sure that some little consideration of the subject will convince our fellow exhibitors throughout the country that Washington is the logical, and, in fact, the ideal city for it.

"One of the prime functions of our organization is to combat the various kinds of unfair and inimical legislation that are constantly proposed, and of late more so than ever, against our industry. As you know, this radical agitation has reached a point where it is a menace to our very existence. Need we then point to the timely advantage that a convention in Washington would offer of proving to those who direct national affairs here in Washington the importance and stability of our industry, and equally important, of getting together each with his own congressmen and senators, with a friendly intimacy not privileged by long-distance correspondence? These advantages are, we feel sure, obvious and need no elaboration.

"Then again, for purposes of business and pleasure, Washington is only five short hours removed from New York, and four hours from Atlantic City, the one and only. Consider the numerous advantageous possibilities thus offered.

"From the point of view of national interest, Washington has no equal as a convention city. It is the one place everyone aims to visit at some time or another. It is the city beautiful and the capital.

"We could say more, but is it necessary? Talk it over with your local body, and let us know what you think when we see you at Minneapolis."

All Paterson Sees Fabian Break Ground for Great Alexander Hamilton Theatre

PERHAPS not all, but what seemed seemed to be the entire population of the city turned out in the sweltering heat and witnessed the impressive ceremonies when ground was broken on June 21 in Paterson, N. J., for the new $2,000,000 Alexander Hamilton picture theatre and hotel to be constructed by Jacob Fabian, First National Franchise holder for New Jersey. It will be the eighth theatre of the Fabian chain. Several thousand residents of Paterson and the surrounding country, unmindful of the blistering sun, listened to the addresses by local dignitaries and witnessed the turning of the first spadeful of earth by ex-Mayor Nathan Barnert.

Charles L. Dooley, general manager of the Fabian enterprises, was master of ceremonies. The speakers included Mr. Fabian; his son, A. M. Fabian; James Wilson, president of the Paterson Chamber of Commerce; John J. Fitzgerald, secretary of that organization; State Senator Albin Smith and Mr. Barnert. Added interest was given to the event by the presence of two clergymen, the Rev. Dr. D. S. Hamilton, an Episcopal rector, pronouncing the invocation, and Rabbi Reuben Lincoln the benediction. Dunkerley's band gave musical interludes.

The speakers eulogized Mr. Fabian for the character of the entertainment he has furnished the citizens of Paterson, and for his choice of the name of Alexander Hamilton, in honor of the founder of the city. Following the services hundreds of prominent Patersonians crowded about him to wish him good luck.

To Seat 2,800

The theatre site is at the corner of Church and Market streets, one of the most desirable in the city. Although the theatre and hotel will be constructed simultaneously, Mr. Fabian will lease the hotel and will have no voice in its management. The theatre will seat 2,800—1,900 on the ground floor and 900 in the boxes and balcony. It will be 90 feet wide and 178 feet deep, with a full stage of 40 feet, capable of accommodating any kind of amusement.

The Alexander Hamilton Theatre is expected to be completed in July, 1922, and will be one of the most pretentious houses in the entire country. Mayor Frank J. Van Noort and Monsignor Anthony H. Stein were also scheduled for addresses at the ground breaking ceremonies, but were called out of town. A buffet luncheon was served to the guests of Mr. Fabian at the Progress Club following the services.

North Carolina Convention Opens Auspiciously

A record breaking attendance is reported at the annual convention of the North Carolina Motion Picture Owners at the Oceanic Hotel, Wrightsville Beach, N. C., which opened June 23 and continued through the following day. Ten delegates and ten alternates were to be chosen to represent it at the national convention. Percy W. Wells was in charge of arrangements.

The beautiful imported barbed wire tooth brush is awarded this week to the Exhibitors' Trade Review. They're gonna need it now that somebody ran away with their war.

Consolidation of "Drives" Is Suggested

AT the suggestion both of prominent exhibitors and producers, C. C. Pettijohn has developed a plan to further the co-operative handling of the industry's problems and to do away with the frequent solicitations of relief organizations in moving picture theatres. This plan designates one day each year to be known as Moving Picture Day and its detailed objects are as follows:

On this day it is proposed to secure funds for the above purposes in the following manner:

All producers and distributors of motion pictures to furnish gratis their film service to theatres which participate in the plan.

All exhibitors who receive such free film service to donate 50 per cent. of their gross receipts on Motion Picture Day.

The specific purposes for which such funds will be used are:

To finance the necessary co-operative work for the protection of the motion picture industry.

To contribute to worthy charities and humanitarian relief funds, thus avoiding, so far as possible, the solicitations for such purposes in motion picture theatres.

For the present year, Thursday, August 25, has been designated as Motion Picture Day.

The organization plan provides for the appointment in each state of a Motion Picture Protective Committee to be composed of twelve members, nine of whom are to be exhibitors and three of whom are to be exchange men, representing participating producing and distributing companies in such state. If it is found desirable in certain states to increase or decrease the size of such state committee, the ratio of exhibitor and exchange representation to remain the same.

For the purpose of contact and communication, each state Motion Picture Protective Committee to designate a chairman, who will represent the committee in all matters pertaining to Motion Picture Day in that state.

On the day immediately following Motion Picture Day, each exhibitor participating in this plan to send to the office of the exchange which has furnished his feature picture for the Motion Picture Day performances, a check representing 50 per cent. of his gross receipts for Motion Picture Day, less admission tax. This check to be made payable to the designated Motion Picture Protective Committee chairman in his state. The exchange manager, upon receipt of the check, to immediately deliver it to the Motion Picture Protective Committee chairman and the latter to acknowledge its receipt in duplicate, to the exhibitor and the exchange manager.

Exhibitors who do not ordinarily run matinees on this date are urged to open their theatres earlier than usual and to give the greatest possible number of performances.

In some instances where film has been paid for in advance by an exhibitor, a credit memorandum for the Motion Picture Day rental will be issued by the exchange to the exhibitor.

Fifty per cent. of the gross receipts for all performances given on Motion Picture Day, less admission tax, shall be accounted for to the state chairman.

One-third of the funds so raised in each state to be remitted by the respective state chairmen to the chairman of the Motion Picture Protective Committee in New York (representing the participating producers and distributors) for the specific purposes set forth in this plan.

Two-thirds of the funds raised in each state to remain with the Motion Picture Protective Committee of that state, to be expended for the specific purposes herein set forth, as the state Motion Picture Protective Committee may determine.

All requests for "drives," contributions, donations or co-operation nationally with organizations of charitable or humanitarian character to be referred to the Motion Picture Protective Committee for disposition in each state.

The undersigned agree to participate in the above plan.

Accepted by

..... Exchange
..... Manager
Date ....., 1921

..... Theatre
.....Owner or Manager
..... City
..... State

Zukor Defines Stand

(*Continued from page 27*)

be sound. I induced Daniel Frohman to help me and as a result we secured James K. Hackett for an appearance in 'The Prisoner of Zenda.' The General Film Company licensed the picture, and we did such an extraordinary business that I arranged to make thirty pictures a year, to be sold through fifteen state rights buyers, according to their grade of A, B and C quality I think we called them. This was successful, but I could not then figure out the cost of a picture I was going to make next year, so I called the state rights buyers together and suggested a percentage arrangement, which was finally agreed upon, and they organized a distributing company on a basis of 35 per cent. to the distributing company and 65 per cent. to the producer.

"We went on, but I found we needed more pictures, in fact we needed 104 pictures each year, so we secured Mr. Lasky and Mr. Morosco, the latter's company was then known as the Bosworth, to make pictures, and left the way open for the purchase of fifteen or twenty pictures outside. After two years I again discovered trouble in selling pictures in a group, because exhibitors objected to buying 104 pictures on a blanket contract. Their reason for this was that the poor pictures were a load on the good pictures, and in order to get the producing companies to a uniform standard, because I was also having trouble with the producers, we put Famous Players, Lasky and Bosworth together. In order to market this product Paramount Company was formed, and we developed some very good people with abnormal drawing power.

Bidding for Stars

"Then came trouble with the organization that concentrated on our stars with big offers. This was an organization of exhibitors. I met them in San Francisco and said to them: 'Gentlemen, you are making prices I cannot meet. You are going into the producing business and will drive me out.' The committee agreed that these exorbitant offers were wrong and that they would be stopped. Miss Pickford's contract was about expiring, and she came to me and said she was thankful for all I had done for her, but that life was short and she had an offer she could hardly refuse. I explained to her that I could not meet it and tried in every way to dissuade her, but it was too late; she had already signed the contract.

"Then came a big noise and propaganda about the breaking up of Paramount. It was pointed out that as we had no theatres we could not guarantee an outlet nor a showing for our pictures, but I met with the men in San Francisco and they agreed it was not fair to raise costs by going into our studios and making exorbitant offers to our stars and directors, but they went ahead regardless. I came to the conclusion that unless I protected myself and got an outlet that I could not stay in business. They had agreed in meeting not to bother my stars, but early one morning when I went to the studio I found two gentlemen of the organization in the dressing room of Mr. Fairbanks, and his contract then had a year more to run.

"I then decided to get into the theatre end for the purpose of protecting my own product. I started out to acquire theatres, getting hold of exhibitors who had used our pictures, to assure an outlet, but I never intended then and do not intend now to run or operate theatres for any other purpose than to protect my business, which is the business of making pictures.

"I am talking to you as exhibitors in this territory, which is my territory, as I am a New York man, and I tell you, as I tell all exhibitors, that every policy that I have adopted with exhibitors, as near as I could see, has been for the welfare of both. Yet they say I want to trustify the business. A statement which is absolutely preposterous. One man went through a territory saying that I was a liar and a crook. That he knew I would build a theatre if the man there did not sell, but when this man called for the facts this secret agent could not produce them.

Invites Investigation

"They say I have to wash my hands of red blood, but I say, gentlemen, that this is going too far. If the Chamber of Commerce will appoint a committee to investigate every one of the charges made, I pledge my word to abide by any finding they may make. You must have some regard for my manhood, my family, and you cannot say that I have crucified somebody, when nobody, exhibitor, star or producer, who ever came to me and asked for help has ever been denied it.

"I want to say to you that if I am not a fit man to run an institution, if you find me a crook, I will get out and stay out of the picture business. My record is clean, and I never in my life have knowingly done anything of which I am ashamed. I have struggled to make this business better all my life. Seven years ago my organization was founded, and it is the same organization today.

"As to the statements about influence in banks, I assure you, gentlemen, that banks are not being made children of.

"What prompted me to make pictures in California during the depression? I did it to keep our studios going to assure good pictures. I called our organization together and said to them that we must economize, that we must save money wherever we can, but that we must continue to make good pictures, and I did this so that you would have them. That is the life insurance back of your organization, and I had the faith in the business to go ahead despite the depression.

"Do not charge my studio activities to anything but the finest motives. I am here to make my living in this business, but only by honorable and straightforward methods. I am with you one hundred per cent. to get together and protect our business from the outside, and you must realize how important it is for us to stand together with a solid front on national issues like any other business."

Senator Walker Next Speaker

Senator James J. Walker followed the applause which greeted Mr. Zukor's speech, and in a characteristically clever review of his previous statement kept the gathering in an uproar for several hours.

Mr. Walker on behalf of the national organization took up the Dodge case, the Swartz case and other instances where injustice appears to have been done to the small exhibitor, and with letters and other documents drove home the point, that while he did not hold Mr. Zukor personally responsible for these injustices that he should at least be able to influence the operations of his subsidiaries, and that if he had no influence with these subsidiaries he desired that the blame be placed where it belonged.

Senator Walker began by declaring that he was not a grandstander and that he never squawked, but as this was an occasion where "a feller sends himself along" he might as well keep in touch with the spirit of the meeting. He then pointed out that he had served the organization very faithfully for a year or more at a financial loss to himself, and that it had caused him a financial loss to attend the meeting because of a case that required his attention.

"I wanted this meeting held at Minneapolis, but you were not willing to postpone it, and I have been personally embarrassed and injured, but I am here and I am going to stay. I made no charge against Mr. Zukor. What I did make was statements from written and printed records, and statements which were of common rumor with which I was satisfied and which certainly are serious enough to be given prompt attention and an answer.

"Mr. Zukor is a man of most attractive personality, and would have been a success in any business which he undertook. No such pleader has ever come to my notice. For who could take a bad case and wind around it sympathy and abuse and make it a fairly good case so well as he?

"Mr. Zukor is the Dempsey of this situation, and in becoming the Carpentier I am taking a terrible chance. Divorce Mr. Zukor from Famous Players and I regard him as able, worthy and honest and a good citizen. No principle separates Mr. Zukor and myself, but his leadership of Famous Players presents a great difference.

"Under Mr. Zukor's signature in the Progress Advance, in the issue of November 7, 1918, appears the statement that he regards coalition of exhibitor and producing interests as one of the greatest perils of the moving picture industry.

(*Continued on page 38*)

Present American Stockholders Acquire Control of Pathe; Brunet Retains Office

IN one of the most important motion picture transactions in recent years, the present American stockholders and American management of Pathe Exchange, Inc., have just acquired control of the $7,000,000 company from Pathe Cinema, Ltd., of Paris. Announcement to this effect is made in a cable from Paul Brunet, president of Pathe Exchange, Inc., who has been in Paris for several weeks arranging the details of the transaction with the officials of Pathe Cinema, Ltd.

Charles Pathe, founder of the world-wide organization bearing his name, retains a large share of the stock in the American concern. The transaction means that hereafter the American stockholders of Pathe Exchange, Inc., will direct the policies of the organization. There will be no change in the general policy, but there is indicated a broadening of its activities.

The policy rigidly adhered to since its inception, that of remaining out of the field of theatre ownership, will continue to be implicitly followed by Pathe Exchange, Inc.

Complete Details Lacking

At the headquarters of Pathe, 35 West Forty-fifth street, New York City, it was learned that Mr. Brunet was accompaied abroad by Edmund C. Lynch of New York, who heads the group of American stockholders taking over the majority interest in the Pathe American company and Paul Fuller, of Coudert Brothers, each of whom has been a member of the board of directors of Pathe Exchange, Inc., for five years. Mr. Lynch's associate, Charles Merrill, also has been a stockholder for five years. Bernhard Benson, vice president of Pathe Exchange, Inc., is associated with Mr. Lynch and Mr. Merrill.

Complete details are lacking in Mr. Brunet's cable, but it is known that Pathe will not deviate from its policy of releasing the product of leading independent producers. Mr. Brunet will leave France probably a month from now, and on his arrival here is expected to give full particulars of the whole transaction.

Continues at Helm

It is known that Mr. Brunet will continue as president, a position he has held for more than a year, prior to which he was vice president and general manager of the Pathe American company. In leaving New York for Paris recently he carried with him complete plans which he had formulated for the carrying out of the American control transaction just consummated. In this connection it is understood that the employes of Pathe Exchange, Inc., will enjoy larger participation in the actual direction of its affairs. This is recognized as one of the broad-minded characteristics of the president of Pathe Exchange, and will figure among many considerations entering into the new arrangement.

American control of Pathe Exchange, Inc., is accomplished at a moment when Mr. Brunet's personal foresight and enterprize are most happily illustrated, and to the advantage of motion picture art, in the successful New York premiere at the Capitol Theatre of Rudyard Kipling's "Without Benefit of Clergy." The great English novelist's somewhat tardy entrance into the field of direct authorship for the picture screen, after repeated refusals to have anything to do with motion pictures, is due to Mr. Brunet's personal assurances that his work in the new medium would be adequately and faithfully represented to the public.

In the First Rank

Pathe Exchange, Inc., from the beginning has specialized in productions from famous novels and stage plays by the best authors. Numbers of the worthiest screen favorites now before the public established their reputations by their appearance in such productions.

With thirty-three selling offices located in the most important key centres throughout the United States, Pathe has earned first rank in the field of independent distributors. Many of the foremost producers have released their product through Pathe Exchange. This important asset of the organization has been instrumental in establishing the reputation of Pathe in the film industry as "the house of serials and short subjects," as it has secured the largest and widest circulation for this particular branch of entertainment. It has fostered the serial drama from its beginning.

Popularity of Serials

The world-wide popularity of the Ruth Roland serials, for instance, as evidenced by the amount of film ordered by and delivered to exhibitors, shows figures which, at first sight, seem incredible. Miss Roland and her company are now at work on her ninth serial. Office records show that the list of eight serials with this popular star, none of which has yet exhausted its drawing power, are represented by a total of more than 70,000,000 feet of print film—equal to 14,000 miles!

The record of Charles Hutchison, the famous "stunt" star, in the two serials thus far released—"The Great Gamble" and "Double Adventure"—warrants equal expectations in his case. He is now working on his third serial for Pathe, "Hurricane Hutch," in which he is supported by Warner Oland, who has figured in several George B. Seitz productions made for Pathe distribution. Harry Semels, Lucy Fox and Ann Hastings are strong favorites in the new Hutchison production.

Jack Dempsey is the hero of another highly successful Pathe serial, "Daredevil Jack." The George B. Seitz serial made for Pathe, "The Yellow Arm," just now released, is reported to be heavily booked by exhibitors everywhere.

The Pathe short subject list also has made remarkable advances.

Oil City Theatres Close

The four picture houses in Oil City, Pa., were closed on June 20 for an indefinite period. The owners say that it is due to general business depression. They claim to have been running at a loss for several weeks and say they tried to remedy the condition by cutting the salaries of employes.

After conferences with members of the orchestra, the musicians agreed to accept a cut of 15 per cent., but the projectionists, the owners say, refused to take a reduction and would not arbitrate. It is the first time in sixteen years that Oil City has been without a picture house. All formerly did a flourishing business.

Should Picture Theatres Take Summer Vacation?

The advisability of closing during the summer is now being considered by many Illinois exhibitors in the belief that the fall business would thereby be stimulated. Such a move was discussed at a meeting of exhibitors from some of the key cities of this state hold last week in Chicago and also at the regular meeting of the Chicago branch of the M. P. T. O. A. held Friday, June 17. No definite stand has been taken on this question, as it has been difficult to secure a united opinion, which would be the first essential.

Some exhibitors fear that the re-urging of business afterward would be so difficult that nothing would be gained. Others, basing their opinions on past experience, such as the time of the "flu" epidemic, contend that the only way to make the public appreciate entertainment is to deprive them of it for a while. Among those who are considering this action are Joseph Hopp, of Chicago and Rock Island; M. Reubens, Joliette; Dee Robinson, Peoria, and W. D. Burford, Aurora. If it is generally agreed to be a wise move theatres will probably be closed right after July 4 and re-open September 1.

U. S. Government Says Films Can Do Much to Improve American Export Business

THE new era in trade development places the motion picture film in a very commanding position. Business interests have not yet realized the marvelous results which can come through the use of motion picture films in advancing their trade. This is especially true when used in a country like China, where, because of the language situation, it is difficult to get a message to those people on the printed or typewritten page or even by word of mouth.

When the Silk Association of America wished to impress upon the Chinese growers and producers the fact that they could sell five and six times as much Chinese silk to the American market if they would produce the standard American skein over what they had been selling in the past, it sent its representative to China with a motion picture film setting forth the methods of preparation of silk in other countries where the standard American skein was produced, and the conditions in the manufacturing industry in the United States, requiring this particular skein.

Learned from Films

When this film was displayed in the silk producing centers of China, thousands of silk men came to see the pictures and incidentally learned to understand the requirements of the American market, with the result that within a few years 25 to 30 per cent. of the silk was prepared in accordance with the requirements of the American industry. Had the Silk Association spent ten times the amount of money on elaborately printed and illustrated pamphlets, addressed to every silk producer in China, or had it contented itself with sending its representative to talk to the Chinese silk producers about the requirements of the American market, it would not have made one-tenth the impression.

The American Commercial Attache has been trying for five years to secure from American manufacturers, merchants and commercial organizations, industrial and educational motion picture films which could be used in China among Chinese Chambers of Commerce, Chinese educational institutions and among the Chinese business public, to advertise more effectively than otherwise, American materials, methods and standards.

A wonderful amount of good work can be done for the furtherance of American trade and American interests generally abroad, through the intelligent use of well selected industrial and educational films, entrusted to men qualified to handle their distribution, it is stated.

Similarly, a big educational work in a trade way could be carried on in America through motion picture films descriptive of Chinese products, Chinese life and things Chinese generally. These would help the American manufacturer to understand the needs of the Chinese market, to appreciate the sources of supply which China has to offer in certain raw material, and be a most valuable factor in the development of his interests in that country. These films displayed throughout the country would do far more than any other method to educate Americans to a better understanding of a country which possesses one-quarter of the world's population and promises the greatest market for American manufactured goods.

Housing Conditions of Film Exchanges Have Greatly Improved, Says Brulatour

HOUSING conditions of film exchanges throughout the country have greatly improved during the last twelve months, according to the annual report of the fire prevention regulations and insurance committee of the National Association of the Motion Picture Industry.

In a large number of cities exchanges have recently moved into one and two story buildings, and may other quarters of a similar type are now under construction. The film distributors are rapidly abandoning the loft buildings. Both from the standpoint of economy and safety the smaller exchange structure is found to be a great improvement over the old style lofts.

In fourteen cities, twenty-one new and four remodelled buildings have been occupied during the year by 111 exchanges, an average of slightly over four exchanges to a building.

"During the past year experience has proven that the construction of loft buildings for housing exchanges in the various centres has not worked out satisfactorily," says Chairman Jules E. Brulatour, of the committee, in his report, "and consequently plans have been adopted in many cities to avoid having the exchanges grouped in one structure. The erection of one and two story exchange buildings argues strongly for the safety of employes and provides lower rentals by the elimination of overhead expenses necessary in the operation of big loft buildings, which require the use of many elevators and attendants. We believe it will tend to reduce the insurance hazard and rates.

"Inspection of exchanges throughout the country indicate improvement in their housing and in the installation of additional fire prevention equipment. In fact, these conditions have so greatly improved that recently a high official in one of the large insurance companies sought our co-operation in obtaining information which might be used as a basis toward the insuring of motion picture film, and we hope also in a reduction in its rates."

DAD GATHERS THE COIN AND JIMMY THE GIRLS

True indeed to real life is Vitagraph's new special, "The Son of Wallingford," written and directed by Lillian and George Randolph Chester. Tom Gallery plays the part of Jimmy

The Fable of the Eskimo Kid

BY PRINT O' THUMB

THERE was once an Eskimo Baby by the name of Ikko. He was born in Alaska and he got a Cold Welcome when he arrived in the world. He couldn't get much in the way of Clothes, as the Older Eskimos had grabbed them all before he Got There. And he had to do plenty of Hard Work and Exercising to Keep Warm.

But he had an idea that if he could get Further South he'd be just as Warm as the Others and without half the Effort. So he scraped the Ice off his rubber collar and hoofed it down through Dawson, Sitka, Vancouver and Victoria, and by the time he reached Seattle he wasn't so Bad Off. But being Human, the warmer he Got, the warmer he wanted to Get—so he kept on Trekking to the Southward.

A Cyclone Intervenes

One day the weather man staged a Cyclone in the neighborhood in which Ikko happened to be, and it picked the Little Guy up and rode him right fast in the direction he was headed—due south. And it never dropped him until he was right over the Equator!

Hot Dog! But that was easy to Take! He had it all his Own Way now. All the heat he wanted without working for it. And the little son-of-a-gun just Revelled in it. It lasted a couple of years, and Ikko got so used to it that he gradually began to feel that all this Free Heat was his Normal Condition, and that he was entitled to it in just the Way he was getting it.

But one day friend Cyclone started over the route again from the Opposite direction, and picking up the Caloric Kid, dragged him northward again! Boy, how Ikko did shiver when he got way up North around the Gulf of Mexico! He couldn't ever remember of feeling the cold so much before. And the Cyclone just hauled him right up as far as Kentucky before it Dropped him.

Then Came Memory

The poor chilly little guy just laid him down in the Blue Grass and Shimmied with the Cold for a lot of days. He didn't seem to know what to do about It until finally, just when he was on the point of Passing Out, he bethought himself of the Olden Days, north of Nome, when he used to run, jump and pound his flesh to Keep Warm. And the funny Part of it was, that when he Tried it now, it didn't require near as much Effort as it had when he was a baby. For one thing, he was stronger. And then, again, he was in a better Position geographically.

And today, would you believe it, Mister Ikko is just as warm and comfy as he should be—not as warm as in the good old Equator Days, but warm enough and happy enough. And a dog-goned sight Healthier, too, incidentally, because he has to work very hard to keep that way.

A few years ago—or was it only Minutes?—there was born a new Industry, called Motion Pictures. It got a Cold Reception when it arrived, and for a while it had a Tough Time keeping alive. The World had gotten along First Rate without it before, and didn't see why it couldn't continue to do so.

But the little Son-of-a-gun got the Idea that if it could just get Established on some sort of Foundation, it would mighty soon be just as Prosperous as the Other Industries.

So it kept on Plugging in this direction, and it wasn't long before, by dint of Persistent Effort, it commenced to be Something and People began to pay Attention to it—grudging, perhaps, but none the less actual. And the first thing they knew, the dog-goned little Novelty was beginning to make some money!

"The World Got Drunk"

And then—the Cyclone broke. Somebody shot somebody else on the other side and withheld apologies, and as a result, everybody went off their nuts making Money and Spending it. The World got Drunk (which accounts for but does not excuse, Mr. Volstead's presence thereon) and everybody tried to Break the Speed Records for Living. Most people were so busy that they didn't have Time to go to Work until Pay-day, and then they drew Time-and-a-half for Overtime. And being possessed of slippery digits, they just couldn't hold It when they had It.

Motion Pictures got their Share, and the first Thing we Knew, the Cyclone had dropped the Little Industry right on the Crest of the Wave of Prosperity! Boy, it was Immense! Anybody could grab off an Oil-can or a Shooting-gallery, slap up a Three-sheet out Front and do Business. You didn't need to be a Worker or a Show-man, for the Business was there—just aching to be Done. And the Producer, Distributor, Author, Star, Director, Exhibitor, Projectionist, Property Man, Booker and Reel Boy who didn't drive a six-car hitch of Rolls-Royces simply didn't Belong.

The Return Date

And the Funny part of it All was, that they thought they had it Coming to them—that it was part of the natural development of the business—that this Feverish Prosperity was a Normal Condition, and something Permanent!

But then somebody ran out of Cannons, or something, and the Cyclone played a Return Date—going North. Lots of us—in all branches—are shivering with the Cold. And the Cyclone hasn't dropped us yet. The Cyclone won't carry us back as far as we were born—we've got a better Break coming to us than That. But when it does Drop us, we're going to be Stunned for a while.

Work the Answer

But the Guys who pick themselves up First and recall the olden days when we had to Work to Keep Warm—the guys that Buckle right down To It and realize that Cyclones are far from Normal—those are the Fellows who are going to get what Prosperity rightfully Belongs to the Industry.

But it'll never be as Warm in Kentucky as it was at the Equator.

Many Wildcat Promoters of Film Stock Have Been Foiled by N. A. M. P. I. Group

A VIGOROUS campaign to protect the public against wild-cat film company investments and to purge the industry of the get-rich-quick-Wallingford type of promoter, has been quietly but successfully conducted during the year by the vigilance committee of the National Association of the Motion Picture Industry.

More than 100 companies, representing a combined capitalization of $250,000,000, have been investigated and many flagrant attempts to victimize the public by worthless film stock flotations have been thwarted. Usually these companies were officered by men with no experience in the business.

$50,000,000 *Lost*

While the officers of several of the promotion concerns investigated by the vigilance committee were men whose intentions were good, the vast majority of "producing" companies were composed of promoters with questionable records who were obviously attempting to cash in on the stories of great fortunes to be made in the business.

More than $50,000,000 was invested by the American public during 1920 in hopeless motion picture ventures in which practically every cent of the investment money has been lost. This, of course, does not include the stock issued by well-established and profitable companies which, for purposes of legitimate business expansion, have sold securities to the public. It refers only to the wildcat organizations of no experience in the field, which, by their luring prospectus, have called attention to the big assets and earning power of the legitimate film companies as a lure in endeavoring to dispose of their own worthless securities.

Film Theft Sleuths Have a Busy Year; Committee Reports Exceptional Success

THE Sherlock Holmes of the film business, as represented in the Film Theft Committee of the National Association of the Motion Picture Industry, has had a busy year. Several notorious film pirates were jailed, many miles of stolen film recovered, importation of second hand subjects from Canada prevented, performances stopped in theatres where productions had been fraudulently advertised, and exchange employes with bad records were spotted and discharged through the activities of the committee.

"Since the last annual report of June 8, 1920, the work of the committee has resulted in the arrest of thirteen men and the indictment of a fourteenth man in Cleveland, although his arrest has not yet been accomplished," says Chairman H. Minor Pitman in his annual report. "All but three of these men have been indicted, the remaining three coming up shortly for indictment before the Cleveland federal grand jury on charges of using the mails to defraud. Four of the above indictments have resulted in jail sentences in New York City, and two in jail sentences in Chicago. Four other of the arrests were made in Cleveland, one of the men having been convicted and sent to jail. An indictment of the other three is expected shortly.

"One of the men indicted in New York City has jumped his bail and gone to Cuba. In some of the above cases, the arrests were not actually made at the instigation of the Film Theft Committee, but the men were held solely on the evidence obtained by the committee's representatives. In one such case, the committee on forty-eight hours' notice actually produced the thief from Boston, who turned state's evidence, and it was on his evidence alone that three of the men were held.

"The activities of the committee have been varied, especially during the winter months when the theft of film was not prevalent. But with the coming of the warm weather, the committee has had to devote more time to the actual running down of offenders, who become active at this time of the year."

Construction to Be Keynote of New Jersey Exhibitors Convention

David R. Hochreich, executive secretary of the Motion Picture Theatre Owners of New Jersey convention, said that not only will it be the aim to make this the most elaborate state convention ever held, but that the keynote of this convention which will be held at the Garden Pier in Atlantic City on Wednesday and Thursday, July 6 and 7, will be a constructive policy among all branches of the industry as opposed to a destructive one.

Mr. Hochreich announces that the guests of honor who will be present will include Governor Edward I. Edwards of New Jersey and Senators W. E. Edge and Joseph Frelinghuysen, also the following mayors, Archbold of Newark, Hague of Jersey City, Donnelly of Trenton and Bader of Atlantic City. A number of producers have also signified their intention to be present, including Adolph Zukor, Marcus Loew, William Fox, Lewis Selznick and Joseph Schenck.

A feature of the convention will be a banquet and ball at the Palais Royal on evening of July 6, and the following stars have promised to be on hand, while a number of others are expected: Wallace Reid, Thomas Meighan, Dorothy Dalton, Mae Murray, Sessue Hayakawa, Tsuru Aoki and Johnny Hines.

All requests for reservations for special trains, hotels, theatre or ball tickets, etc., should be addressed to David R. Hochreich, executive secretary, M. P. T. O. of New Jersey Convention, Hotel Martinque, Atlantic City, N. J.

Stanley Company to Open Theatre in Fall

The newest addition to the list of Philadelphia theatres is now being erected on the site of the Kugler restaurant, Chestnut street above Broad, recently swept by fire. The house is being erected as one more to be added to the already long list of theatres of the Stanley Company of America and work is progressing so rapidly on the new structure that it is stated it will be open to the public in the early fall.

Jules E. Mastbaum, president of the Stanley Company of America, has announced that the new theatre will be called "Karlton." Mr. Mastbaum stated that the policy of the house would be the presentation of feature photoplays combined with artistic music. It is stated that it will be one of the most completely equipped houses in the country, with many innovations in decoration and furnishings.

Three Reelcraft Films Completed

Shiller Productions announce the completion of three more comedies for Reelcraft distribution. They are a Sun-Lite Comedy, "The Brown Derby," with Billy Quirk, Jobyna Ralston, Bobby Burns and Ollie Mack; "Vacation," starring Tweedy, and a Bud Duncan comedy. "The High Flyer," which contains a race between an auto and an aeroplane, and other aviation stunts.

Cast Completed for Anita Stewart Film

Adele Farrington and Mary Land have been added to the cast supporting Anita Stewart in Ruth Cross's "A Question of Honor," a Louis B. Meyer-First National attraction being directed by Edwin Carewe.

The completed cast now reads: Anita Stewart as Anne Wilmot, Arthur Stuart Hull as Loon Morse, Edward Herna as Scott Glenn, Frank Beal as Robert Douglas, Ed. Brady as John Bretton, Walt Whitman as Sheb, Adele Farrington as Mrs. Elton, and Mary Land as Mrs. Wilmot. Josephine Quirk prepared the scenario, and Robert B. Kurrle is in charge of the photography.

Governor Miller Views Film, "The Cave Girl"

For the first time since he had expressed a desire for motion picture censorship, Governor Nathan L. Miller of New York state, viewed a picture at the Executive Mansion recently when "The Cave Girl" was shown to the Governor and a gathering of friends which included many of the state officials and their wives. The picture was screened at the request of Charles G. Duell, head of Inspiration Pictures, Inc., which is releasing the film. Mr. Duell explained that he wished to learn the sort of pictures the Governor approved, as a means to guide producers in their work. Richard Barthelmes, the young motion picture star, was among those present. A seven-piece orchestra played during the showing.

"The picture to my mind is one that meets all requirements," said Governor Miller, "and I am pleased to give the picture my endorsement."

Barthelmess Meets Many at Luncheon to Writers

At an informal buffet luncheon at the Hotel Vanderbilt, New York, on Tuesday, June 21, Richard Barthelmess was introduced to the representatives of the industry's publications and "fan" magazines, the hosts being Inspiration Pictures, which is making the Barthelmess productions, and Associated First National Pictures, Inc., which will distribute them.

The luncheon coincided almost exactly with the beginning of rehearsals for "Tol'ble David," which will be Mr. Barthelmess' first starring vehicle under the First National banner. The actual taking of scenes will begin early next week, when the entire company will transfer themselves to the mountainous locations called for by Joseph Hergesheimer's story.

After the luncheon was over Mr. Barthelmess, C. H. Duell, president of Inspiration Pictures, J. D. Williams, H. O. Schwalbe and a number of the press representatives motored to Paterson, N. J., to attend the breaking ground ceremony on the site of Jacob Fabian's new Alexander Hamilton Theatre.

Another Series of Ben Turpin Comics

Included in the activities mapped out by Mack Sennett for the ensuing twelve months, are plans for a Ben Turpin series to be distributed by Associated Producers, Inc. The hero of "A Small Town Idol" will be disclosed in twelve two-reel fantastic comedies in which the genius of Mack Sennett's cross-eyed comedies will be revealed from as many angles as Turpin has direction of vision.

The first of the series is well under way and will be ready for release by Associated Producers in the near future. It commands the services of most of the Sennett favorites. Work on his hilarious feature "two-reeler" is going on in the same studio area where Mabel Normand is hard at work under F. Richard Jones' direction in "Molly 'O," the date of the completion of which is hardly yet in sight.

Florence Vidor Is in New Ince Drama

Florence Vidor, Marcia Manon and Joseph Singleton have been announced as the most recent additions to the all-star cast of "Lucky Damage," Thomas H. Ince's new drama for the Associated Producers, Inc., which entered production on the West Coast this week under the direction of Lambert Hillyer and the personal supervision of Thomas H. Ince.

Milton Sills, Tully Marshall and Charles Clary have already been cast in leading roles, while several parts of lesser importance are yet to be filled.

Canadian Short Subjects Are Obtaining Wide Distribution, Peck's Report Shows

A REPORT prepared by Raymond S. Peck, director of the Exhibits and Publicity Bureau, Canadian Department of Trade and Commerce, Ottawa, shows the distribution which has been secured for the official scenic, educational, industrial and historical one and two reel subjects which have and are being released semi-monthly by the department.

Jury's Imperial Pictures, Ltd., London, has released ten prints each of twenty-five different subjects prepared by the Canadian Government, these having been shown throughout the British Isles to date. Non-theatrical distribution has been secured in the United States through the Bureau of Commercial Economics, Washington, D. C. A special lecturer has addressed scores of Rotary and Kiwanis meetings, chambers of commerce, boards of trade and other organizations in the U. S. A.

Canadian Films in Africa

Twenty-three films have been publicly screened in Chinese theatres and throughout the Orient through the medium of China Theatres, Ltd. South Africa has taken eighteen of the Canadian films so far, these having been distributed by the African Films Trust, Ltd. Six Canadian subjects had been sent to France up to the time of the report and twenty-four films are scheduled to be released in that country. Titles for these are in the French language. Sixteeen Canadian subjects, with titles in Spanish, have been released in Cuba.

A contract has been drawn for the distribution among theatres of the United States of Canadian pictures by a large organization, which will mean the presentation of the subjects to about 5,000,000 theatre patrons weekly, staring in the fall, it is stated.

The Canadian Department also maintains a still photograph bureau which provides pictures of current events, scenery and other features for Underwood & Underwood, New York, and other agencies. Forty-eight colored slides were furnished the British Chamber of Commerce at Genoa, Italy, for the Imperial Exhibition conducted by that chamber. Slides are also sent to many other places.

Branches in Six Cities

In addition to the above distribution the Canadian home market is covered through the Canadian Universal Film Company, whose branch offices are located in six Canadian cities. There is also produced and distributed in Canada the Canadian Pictorial News, which is made under the direction of the department, seven prints being released weekly, with first runs at Allen Theatres from coast to coast.

Special marketing is obtained through Canadian trade commissioners in many distant countries. Prints are sent to these commissioners, who look after the screening of the pictures in theatres, halls, schools, missions, churches and other places.

Blue Laws Triumph

Strict observance of the Sabbath has been voted by citizens of Mariette, Mich., in a referendum suggested by Harry Hobolth, the only local exhibitor. The vote was 270 to 70. The fight had been waged for several months when Hobolth suggested a referendum, agreeing to abide by the decision. The contest was a hot one, practically every citizen of age casting a ballot.

DRAMA AND ROMANCE BELONG TO NO ONE PLACE OR CLIME

In "The Northern Trail," a Selig and Rork two-reel photoplay released by Educational, they are found in the snowy wastes of the Far North. This series of pictures will have exceptional casts—Lewis Stone, Walt Whitman and Ethel Grey Terry are among the players—and the settings are both striking and true to locale

Rubbernecking in Filmland

Plenty of Precipitation and Production, But The Earthquakes Take a Rest

By GIEBLER

IT'S been a pretty big week this week, we—that is, our fair city and environs—had two and twenty-five hundredths inches of precipitation; Doug Fairbanks had a birthday party with thirty-eight candles illumining the scene; Joe Martin and his director, Harry Burns, had a falling out and Joe bit Harry on the leg and "drawed blood"; Charles Rogers, new Robertson-Cole chief, is in town stirring things up and getting ready for intensive activities at the R. & C. plant; George Beban came home from his triumphal transcontinental tour and is packing 'em at the Kinema with "One Man in a Million" and a tab version of "At the Sign of the Rose," in which George appears personally and makes everybody in the house, with the exception of the bull fiddler and the bird that plays the piccolo, weep scalding tears.

Unusual as a Temblor

The rain was unusual, uncalled for and unprecedented, just as anything in the way of cyclones, earthquakes or other natural phenomena that disturbs the even tenor of the tourist traffic, is always unusual, unprecedented and uncalled for.

It was some rain and for once the local press was right in denouncing the downpour as a butt-in. In former years May has not produced enough precipitation to lick a postage stamp, while on this occasion the streets were flooded "shoe mouth deep" for hours at a time, and there is a story going around that a number of small boys were seen floating chip boats on the bosom of the Los Angeles River. This story is unconfirmed, however, and not generally believed. The precipitation kept most of the companies shooting on the dark stages and made it nice and soft for Rubbernecking.

Newspaper Stuff

I visited the Hollywood studios, where Marian Fairfax was making the final shots for "The Lying Truth." Spent an interesting afternoon at Lasky's, where all sorts of gripping stuff was being ground out, and a happy hour at the Clever Comedies plant, where Webster Cullison is putting on Ellis Parker's Philo Gubb stories, watching Vic Potel do funny stunts with a stepladder, a bucket of paste and a roll of wall paper.

The Fairfax set, which represented a small town newspaper office, was one of the most complete of its kind I've ever seen. John Jasper, head of the Hollywood Studios, had C. D. Hall, technical director of the plant, go over to Downey, a nearby burg, and borrow the entire insides of the local print shop and transfer them to the stage. Miss Fairfax said that a great deal of the action of "The Lying Truth" took place in the newspaper office, and she is absolutely right—a great deal of action took place there the day I was on the set.

A Game Fight

I'm pretty positive that I saw the biggest scene of all and I'm absolutely sure that I saw the last scene. If they wanted any more print shop stuff in that picture they had to build a new print shop, that's all. I've been wondering ever since what kind of an alibi the editor of the Downey California Gazette is giving his subscribers for not getting out the paper.

Pat O'Malley, as the editor of a small town daily, stirs up a mess of trouble by turning the light of pitiless publicity on the doings of some of the citizens of the town, and these people get a bunch of roughnecks to go down to the newspaper office, stage a riot and wreck the place. A gang of thirty tough eggs came in the office and started their dirty work. Pat put up a game fight, but all he got out of it was a blue eye and a cut on his chin.

It was some riot! Presses were overturned, chairs were smashed, type was pied, tables were busted, a linotype machine was tumbled to the floor. The air was full of ink, imprecations and job press parts. In the midst of all this hullaballoo, a tall, pale, but determined, person sitting on a Webster's unabridged dictionary calmly talked into a telephone instrument. If he hadn't been sitting down he would have reminded me of the boy who stood on the burning deck.

Peter Pale But Persistent

It was a noble sight—there he sat, unmoved by the din of battle, oblivious of the dull red door knob on his brow, where an overzealous extra had "smote" him with a zinc etching, calmly phoning his story to the paper he represented. The pale person was Peter Fridly Smith, making his maiden appearance before any movie camera. Pete had the part of a slick city reporter in the film.

Miss Fairfax has a fine cast for "The Lying Truth." In addition to Pat O'Malley and Marjorie Daw, who play the leads, and Pete Smith, there are Tully Marshall, Claire McDowell, Noah Berry, George Dromgold, Charles Mailes and Robert Brower. Rene Guissart does the camera work.

I found four companies working at Lasky's—both of the DeMille Brothers were shooting; C. B. was working out action with Dorothy Dalton and Conrad Nagle as leads and a Mexican oil field as background, and brother William had one of the big stages converted into a theatre, with an auditorium, stage, back stage, scene docks, dressing rooms and everything, as atmosphere for a Rita Weiman story, with Lila Lee and Jack Holt as the principals.

George Melford was deep in E. Phillips Oppenheim's "Great Impersonation," with a big cast and a bunch of scenes that sets the management back to the tune of $3,200 a week for prop rent. There was one polar bear rug on the floor in one of the scenes that is worth a small fortune in itself. Rudolph Bylck, art director of the Lasky plant, thinks so much of that rug that he rolls it up in tissue paper all the time it is not actually in use. The bear that wore that hide was sure some Ursa Major.

Another interesting piece of furniture in the set was the chair that Charles, the ex-emperor of Austria, had made as a present for his friend Kaiscr Bill. It is some settee. It must have cost Charles at least a half bushel of kronen. The chair was brought over after the armistice—found its way into an antique shop, where it is fast becoming respectable as a movie prop.

Lighthouse Lovers

Penrhyn Stanlaws was making some mighty interesting stuff in a lighthouse setting, for an Ernest Klein story entitled, "At the End of the World." Milton Sills, Casson Ferguson and Mitchell Lewis are living at the lighthouse, not that they are particularly fond of light housekeeping, but—all three of them are in love with a girl who cannot be wooed or won. They have come to this lonely spot to forget.

Milt and Fergy are madly, deeply in love with the girl—they do not forget, but the salt sea air is having a sort of soothing and healing effect on their punctured hearts; but Mitch, who is playing one of those big, rough, close to nature guys, had gone absolutely cuckoo over the girl and he is still that way. One day a storm comes up and who do you suppose is cast upon that stern and rock-bound coast by the turbulent waves—none other but the girl—such are the vicissitudes of life and movie plots.

I got to the scene just as they'd pulled Betty Compson out of the water. A good situation? "The End of the World" is that kind of a story, full of good situations, wait till you see it on the screen—you'll say the same.

Philo Failed to Fall

I ran into some good laugh stuff when I got over to where Webster Cullison outfit were making a scene for "The Hound of Tankervilles." Everybody remembers Philo Gubb, Ellis Parker Butler's Correspondence School Deteckative and paper hanger. Victor Potel was Philo and E. P. Butler couldn't have picked out a better hcro for his inimitable stories himsclf.

The scene I saw was in a village hotel. Philo had come to the hotel in his capacity as paper hanger and was up on a stepladder applying paper to the walls when three mysterious strangers arrived. Philo tries to get the paper on the wall and watch the strangers all at the same time. The ladder was wabbly and paste bucket was pretty full and—well I couldn't make you see how funny it was if I tried. But you are going to just about bust yourself laughing when you look at that scene. I stood around for nearly an hour waiting for Vic to really fall off the ladder, paste bucket and all—he didn't but it was just as funny as if he had.

JUDGING BY HIS BEAMING FACE

Gareth Hughes has "The Hunch" in this scene. It's a Metro picture and his first starring role

Stars in New Picture

"The Infamous Miss Revell," a story by W. Carey Wonderly, has been selected as Alice Lake's new Metro starring vehicle. Arthur J. Zellner has prepared the screen adaptation, and Dallas Fitzgerald will direct Miss Lake in this new production.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Mother O' Mine

(Featured Cast—Paramount—7 reels)

M. P. W.—The story is melodrama, very good of its kind and highly sensational.

N.—Sure fire audience appeal in spite of formula plot.

T. R.—Here is a picture that is crowded, every foot of it, with tense human interest that fairly grips one and holds the suspense till the end.

E. H.—One of the most dependable dramatic productions upon the present market.

W.—Mother love theme does not cover sordid happenings of later reels.

Live and Let Live

(Featured Cast—Robertson-Cole—5,900 feet)

M. P. W.—A good audience picture, because it is a catalogue of evcrything that has always been sure-fire.

N.—Well below the average with its hackneyed story and direction.

E. H.—Is a mixture of melodramatic situations that have done service in dime novels and cheap dramas for years.

T. R.—It is also a safe bet that this picture will interest many people.

W.—A good idea spoilcd by cxaggeration and some careless direction.

Get Your Man

(Buck Jones—Fox—5,400 feet)

M. P. W.—Vigorous Canadian mounted police melodrama.

N.—Buck Jones' feature consistent in action and suspense.

E. H.—Capital Canadian Northwest Mounted policeman story, with Buck Jones in the stellar role.

T. R.—Lovers of the sensational melodrama will find plenty of stuff to please them in this picture.

W.—Plenty of good action and varied atmosphere.

The Last Card

(May Allison—Metro—5,817 feet)

M. P. W.—Is a gripping crime drama in which May Allison plays the part of a devoted wife whose brave spirit and clear head save her husband from being convicted of murder.

N.—Interesting murder mystery carries clever touches.

E. H.—Is a well sustained mystery story made under the direction of Bayard Veiller.

T. R.—Differs pleasantly from the ordinary murder mystery picture in that it holds its suspense unfailingly throughout and keeps the spectator on the keen edge of expectation.

W.—Interesting criminal theories presented in May Allison's latest.

COMPARE

Moving Picture World Reviews

with Pictures You Have Seen
and You Will Determine

They Can Always Be Relied Upon

The Road to London

(Bryant Washburn—Associated Exhibitors—4,713 feet)

M. P. W.—Light and amusing, without any great amount of plot.

N.—Bryant Washburn exploits London in this feature.

E. H.—Furnishcs good, clean entertainment.

T. R.—Is sure to interest a so-called high-class audience.

W.—Pleasing novelty combining scenic and comedy.

The Silver Car

(Earle Williams—Vitagraph—6 reels)

M. P. W.—Is another Graustark romance brought up to date.

N.—This picture falters after a couple of reels.

E. H.—Has a number of thrilling incidents.

T. R.—The picture is good entertainment and the majority of audiences will enjoy it, as it has a general appeal.

W.—Vitagraph star has pretty good story in his latest.

Home Stuff

(Viola Dana—Metro—6 reels)

M. P. W.—Here is a case of a promising plot gone wrong. "Home Stuff" fails to take itself seriously and the entire story has an artificial ring in spite of the title.

N.—Even hokum cannot make this a good one.

E. H.—Makes a pleasing vehicle for Viola Dana.

T. R.—Will reach out to the heartstrings and pull sympathetically on them, because it's chock full of heart interest and with real human folks who seem to step into real life.

W.—Star does good work in attractive role and fair production.

A Broken Doll

M. P. W.—Has its good moments. The child stuff in "A Broken Doll" will help it with the women and children.

N.—As it stands, very doubtful entertainment.

E. H.—Provides diverting hour's entertainment, concerning the love of a big hearted ranch hand for a crippled child.

T. R.—The continuity, photography, direction and story are O. K., but it could be told in two reels at the most.

W.—Good production but story is fairly slight.

"COME ACROSS WITH THAT RAISE, BOSS, OR I'M QUITTIN'!"

You'll have the courage to approach the ogre in the inner office after seeing "The Ten Dollar Raise," by Peter B. Kyne, a J. L. Frothingham Production, released by Associated Producers. William V. Mong gives a great characterization of the worm that turned

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE first important announcement of productions for the fall season comes from Goldwyn, which officially sets forth that twenty-five special productions, a large majority of which are now completed, will be offered to the trade in September. As previously stated, the Goldwyn Company will offer a limited number of franchises for its season's product, and beginning in September will reinforce these pictures with a country-wide advertising campaign in thirty nationally circulated magazines reaching twenty-seven million readers.

This form of activity is evidence of the confidence of the Goldwyn Company in the picture situation and is evidence of a sound business policy, which attracts favorable attention to its offers.

To concentrate in the matter of the raising of funds for relief and other purposes in moving picture theatres has much to recommend it, as the patrons of theatres naturally resent a drive every little while in their favorite places of amusement. It is not that the exhibitor is unwilling to help, but he hesitates to work a hardship on his patrons, and in this position he is absolutely justified. A general discussion elsewhere in this number for a moving picture day each year, which would raise sufficient money to cover all matters of this kind, is sane, constructive and businesslike. It should receive the very earnest attention of the entire business.

Starting with eighteen teams, the Film Baseball League is the latest evidence of good spirit in the film business in and around New York City. Universal, Goldwyn, Hodkinson, Pathe, Fox, First National, Vitagraph and Famous Players are all represented, and a keen rivalry is sure to stimulate athletic interest during the baseball season. MOVING PICTURE WORLD wishes the new organization the very best of luck and assures cordial support in its activities.

In offering the annual award of a medal of honor for the best production of 1920, and thereafter to the best picture each year, Photoplay Magazine is doing a fine thing toward stimulating public interest as well as excellence in production. The verdict each year will be given by the public through a nationwide ballot of the readers of Photoplay. James R. Quirk, the enterprising publisher and editor of Photoplay, will please accept our congratulations.

Back to Real Entertainment

MOVING PICTURES gained their hold on the public through well made short dramas and short comedies that were tremendously absorbing. Then the short dramas were stretched into features, as small, good looking rubber dolls are pulled and drawn out into bigger and uglier rubber dolls. There wasn't any more material in them after they were stretched and they weren't so satisfactory, but they were stretched anyway. The really great features followed, but the value of the short drama was all but forgotten.

This is by way of introducing an expression of opinion on a series of short feature screen plays of which two were presented for review by Educational during the week. The first is "The Northern Trail," builded on a James Oliver Curwood story by Bertram Bracken, who also adapted the second offering, "The Policeman and the Baby," from a Cullen story of tense human interest and value.

So really delightful are these two pictures that they bring us back to the best days of two-reel drama when stories stood out like fine cameos, clear cut and perfect in their making. It is quite among the possibilities that these short subjects will begin a new era in pictures, or rather return us to a time when the theatre patron received far more concentrated satisfaction than he does today.

Each is fine entertainment and neither has a foot too much. It is the concentrated essense of entertainment that holds a place in the picture field that the O. Henry short story holds in fiction. We predict a success for these offerings because they deserve success. They are "the goods."

ARTHUR JAMES.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

For Picturesqueness a Clown Contest for Mary Miles Minter Beats Chaplin

HERE is a new idea, not alone for Mary Miles Minter in "The Little Clown," but for any picture having to do with the circus atmosphere, though, of course, the title of this Realart helped not a little. It was planned by J. S. Hursey, manager of theatres for Southern Enterprises in Greenville, S. C., and S. Brooks, the resident manager of the Casino Theatre.

A week before the showing of the Minter picture announcement was made that three prizes would be awarded the boys who came to the Casino Theatre on a certain afternoon dressed as Mary Miles Minter in "The Little Clown." Three other prizes were offered to the girls who made the best showing.

A Prize Angle

The prizes were purchased from two stores, one dealing in sporting goods, which provided for the boys, and the other a dry goods store, which supplied the prizes for girls. Each carried the contest for the week with a display of prizes in a window.

And here is where one of the new angles comes in. They did not provide three prizes, but they specified several articles as the prizes. For example, the first-prize boy had his choice of a tennis racquet, an express wagon, a push-mobile, or an air rifle. There were also a number of choices for second and third prizes. It was the same with the girls' window.

In other words, the child was not rigidly held to one prize, which he might already have or possibly did not care about. He had a choice. This gave an extra kick to the house angle. At the same time it gave the storekeeper assurance that the entire display would be studied. This is the first time we recall having seen the prize contest worked in just this manner, and it commends itself because of its simplicity and appeal

It kept the crowds in front of the window all day long, except during school hours, and it attracted the attention of the grown-ups. This was hardly necessary, however, for the kids did enough talking at home.

Liberal Treatment

Each child to appear in costume was not only admitted free to the matinee, but was given a pass to Hart in "O'Malley of the Mounted" the following week. Free tickets to two shows was overwhelming to the kids and gave the parents an appreciation of the liberality of the house.

The stunt pulled five advance stories in the daily paper of from one-third to half a column each, with a double head for the blowoff the day after the contest. It brought out 178 youngsters in costume, and the rest of the town turned out to see.

Made Many Friends

The cotton market has made business poor in that section, but this stunt held up the attendance and it created an impression that will last through to better times. It made friends for the house because it was so well handled, and it gave a picturesque stunt that beats even the fake Chaplin idea. And the beauty of the scheme is that the pierrot costume is simple and easy to make at home out of cheap material

Varied His Stunts for "Chickens" Run

H. T. Moore, of one of the Moore theatres, Tacoma, got busy with A. Mike Vogel for Douglas McLean in "Chickens," and the Paramounteer kicked in with some good ideas.

The best bet was an egg matinee at which a fresh egg and the war tax was the required admission, the eggs, some 1,500, being sent to the local hospitals with the compliments of the house. Some of the admission tickets got crushed in tiny pockets, but that only helped the stories all of the papers ran on the stunt.

Mr. Moore staged a fancy chicken show in the lobby and he ran a peep show window in a vacant store, painting the glass save for one small spot, the peep disclosing some day-old chicks and a sign for the picture. An odd feature of this stunt was the number of women who insisted upon looking in in spite of the sign.

The three stunts reached almost everyone, and put the picture over to exceptional business.

Votes for Women

Most men say that managing a 500-seat house is a day's job, and a full day at that, but Mrs. Charles Du Wan, of the Colonial Theatre, Kendalville, Ind., not only runs the house but acts as pianist and then goes home and runs that house, too. She makes the theatre a side line to housekeeping and she can turn out a pie or a throwaway with equal ease.

That seems to let her in. We'd like to see Rothafel or Reisenfeld bake up a batch or bread and then do a day's work around the theatre.

THIS CONTEST WON THE INTEREST OF THE ENTIRE TOWN AND TURNED OUT 178 CLOWNS

It was planned by J. S. Hursey, manager of theatres in Greeneville, S. C., and S. Brooks, resident manager of the Casino. It not only helped business for this attraction, but it built friendship that will run on long after Mary Miles Minter and "The Little Clown" has passed into memory. It beats a Chaplin contest for picturesqueness and pull

Selling the Picture to the Public

Gave Samples of the Desired Criticisms

The Victor Theatre, McKeesport, Pa., gave a special showing of "Passion" Saturday morning, to which were invited the mayor, other public officials, educators and welfare workers.

As each entered he was handed a sheet, upon which had been printed the best of the opinions from nationally known persons, and a space for the holder's own opinion.

The lights were kept on while the audience read, and after the picture was run the opinions were collected, and the criticisms were largely along the lines of those printed above the blank space, the local writers being conspicuously or unconsciously influenced by the published opinions.

The house gave newspaper space to the invitation to the mayor, and this gave weight to the opinions printed later on as a part of the advertising campaign.

Supplying model criticism is a capital idea and should be used wherever this form of exploitation is employed.

Made Bob Hampton a Recruiting Sergeant

B. S. Moss' Broadway Theatre, has found something to succeed the Army and Navy recruiting services. There are nine sections of the country under the War Department organization for the training of the citizen soldier, not enrolled in the militia. In each of these areas drives are now going forward for men to take the course, that in the New York area being held at Plattsburg, first of the Officers Training Camps in the war.

Those having the matter in charge decided to hook in with "Bob Hampton, of Placer," Marshall Neilan's First National production, which shows the "old" army of the time of the Indian fighting.

They supplied a truck and a band, and gave a half hour concert twice a day in front of the house and paraded the Broadway and Fifth avenue districts, driving the people in.

When they got in, Sergeant Killian gave a short talk at each performance and made a number of recruits. The stunt was so successful that those interested continued the idea at the other Moss theatres. As the Strand houses had used up the Indians in New York and Brooklyn, this second string idea was a great help.

If you act quickly, you can probably hook your local area campaigners up. If you cannot, you can at least line up some local militia company, desirous of filling its ranks, but the training camp idea is the best, for it will give you Government support. It's a fine vacation chance for boys, and you can also do yourself some good. Hook up with it solidily, getting into touch with the headquarters in your district. Your editor can tell you where that is.

Hyman's Novelties at the Mark Strand

Starting with a production overture, Hyman runs to a half-portion dance and then to a scene from "Faust" in his bill for the week of June 26, making a varied appeal.

EDW. L. HYMAN

The overture will be Herbert's "The Only Girl." As the music starts, the curtains open to disclose a varicolored globe spinning swiftly, apparently without support. As the selection "When You're Away" is reached, a singer slowly appears within the globe and at the finish of the song as slowly disappears, leaving the audience wondering how she entered and left the revolving sphere. If this works out as anticipated, Mr Hyman promises a description and photographs.

The Topical Review is the second number and this will be followed by the "Song of India" from "Sadko" by Rimsky-Koraskow. The settings will be a land and sea set piece, backed by a neutral sky drop. On the right a surf film will play on a green netting and on the left will be a ground row shore-line with another upstage on the right with a reef and lighthouse with illumination. The singer will be on the right and the dancers will work in mermaid costumes, showing only to their waists, the choreographic numbers giving the effect of a swimming motion.

Tony Sarg's Almanac, "The First Tooth Carpenter," follows and then comes "The Hour Is Late," from Gounod's "Faust." The setting shows a set cottage with a heavy trellis with flowers over the doorway. The soprano stands on the steps instead of at the window, as in the opera, because of a lack of depth to the set, and the tenor sings from the stage until the climax, when he goes to the side of Marguerite. The stage will be lighted in blue, with white spots on the flowers and the singers in red and orange spots.

This serves as a prologue to the feature, Anita Stewart in "Sowing the Wind."

To break from the feature to the comedy, a colorature soprano will sing Bishop's "Lo, Hear the Gentle Lark" on the concert stage in a white spot, a straight concert number. This give place to "Torchy's Knighthood," a Johnny Hines' comedy, and the program closes with Rogers "Sortie in G" for the organ postlude. The program is not as heavy, musically, as some recent offerings, but it should be observed that by this plan there is preserved the element of novelty. By holding back some weeks, the program of greater length makes a greater impression when it is given. By tracing back you will find these alternations all through the season. It is one of the devices that Mr. Hyman employs to keep his offerings fresh and unhackneyed.

IF IT WILL WORK ON BROADWAY IT WILL WORK ANYWHERE

How Moss' Broadway tied up with the Citizens' Military Camp idea, getting recruits for Plattsburg. The house is at Broadway and Forty-first street, and they had a half-hour concert twice a day and then a ballyhoo parade

Card Envelope Helped

Herman Phillips, Washington Paramounteer, devised a useful envelope card for "Deception" for the run at the Isis Theatre, Richmond, Va. The pay envelope was printed in red, "We do not practise." Inside was a green card which followed on with "Deception when we tell you that it is the picture sensation of the year. It's a Paramount picture and you cannot afford to miss it Isis, all week."

These were widely scattered and curiosity led most persons to open and read the enclosure. Having to go to the trouble of getting it out of the container, the message was more deeply impressed than would have been a straight card with similar text.

Cool the Ushers

You know how good it feels to get up in your office, peel off your coat and go to work under the electric fan. Think of your ushers in heavy uniforms. You can't expect them to show a maximum of courtesy when they are parboiled. Shoot the heavy uniforms for light summer wash dresses. You'll not only keep them cool and pleasant, but they will help keep the audience cool. One house supplies gingham slips, and pays for their laundering, to ensure their being kept fresh. The girls wear one slip a night show and the next matinee instead of starting the matinee with fresh dresses. This gives them a change and shows them at their best at the night shows.

Get a Laugh in Your Exploitation. It helps wonderfully well.

Selling the Picture to the Public

FRONT AND BACK VIEWS OF TOM MEIGHAN DO NOT FLATTER HIM
R. P. Whitfield, city manager for Southern Enterprises in San Angelo, Texas, writes that he knows the art work might be improved, but there is only one sign man in town, and if you don't like his work you have to do without

Two Silent Men to Guard House Lobby

R. P. Whitfield, city manager for Southern Enterprises, San Angelo, Texas, writes that this lobby for "The City of Silent Men" is not what might be called artistic, but is the best the local sign man could do, and you take what he gives you or do without.

It makes up in idea what it lacks in art work, for the two figures in black and white are striking, and inside the box office is framed in a stone wall and lettered

Warden's Office
Visitors Admitted
Today
Entrance fee

and the scale follows. It pulled the people in for two days, and the pulling is not as easy as it used to be down in Texas. This turned the trick and it did not cost much. It made talk and the talk got the crowd.

The house staff was uniformed in stripes, and that helped some, for the man on door and the cashier both got prison suits without knocking down tickets.

Tied Chaplin Comedy to Furniture Store

R. P. Whitfield, city manager for the Southern Enterprises' theatres in San Angelo, Texas, sends in a clean-cut stunt for "The Kid."

He got four cutouts into the window and two big signs, the latter reading "Charlie had only an ash barrel for Jackie. See what's here for your kiddie." The store manager liked it so well that he took nearly a quarter page in the daily paper to run an advertisement on the same lines with a strong hook-up with the theatre, the display commencing with the announcement that six reels of joy would be at the Lyric on the specified days, and running into the same idea of kiddie comfort.

The value of such a tie-up is emphatic. Mr. Whitfield writes that the population of the town is 10,500 and that most of them must have come in on the three-day run.

Getting exploitation without cost is good, but getting a quarter page to boot, is going pretty strong.

Loud Speaking Phone Ballyhooed for Film

Here's another adaptation of the loud speaking telephone to the lobby front. J. S. Hursey, manager of the Garing Theatre, Greeneville, S. C., a Southern Enterprises house, worked it for "The House of Whispers."

He arranged a cutout banner to stretch across the lobby; a wood scene with cutout houses which were taken from a paint advertisement. Back of one of the houses was a loud speaking telephone transmitter, connected with one of the offices. As the instrument was hidden in a box, there was nothing to show precisely what is was.

From the office a varied ballyhoo was maintained, varied at intervals by "Whispers" a new phonograph record. People were puzzled at first to locate the sound and still more puzzled that it came from a box back of the banner. Curiosity did more to put over the picture than any other factor, and it put the production over to unusually good business. The tonal volume could be varied from a whisper to a shout, and this helped to increase the bewilderment. Of course the house from which the sounds emanated was lettered "The House of Whispers."

There are a number of "whisper" titles, and the use of the phone can also be adapted to other titles, through a different placement.

Results Count

The really good exploitation stunt is the one which brings in the patrons without a great expenditure of money. It is good business to buy quarters with dimes, but if you pay only a nickel for your quarters, you are that much ahead—providing you get the same number of quarters. Sometimes the big stunt pays best because it brings in the most quarters.

HERE IS A CLEVER ANGLE FOR BOOMING "THE KID"
It was worked by R. P. Whitfield, city manager of the Southern Enterprises houses in San Angelo, Texas. And the furniture company took nearly a quarter of a page to advertise "The Kid"

Selling the Picture to the Public

Press Book Scheme Cleans Up Grocers

Using the scheme in the United Artists plan book on Mary Pickford in "Through the Back Door," Harry David, through his press man, John Howard, hooked in with a string of five stories, making an average of 2,000 deliveries a day.

The idea is to hook up the grocers to the slogan that the best things come "Through the Back Door" and this was done with cards slipped into every package, whether for personal delivery or by wagon. A frequent change of copy varied the appeal, but all told that Mary Pickford, in "Through the Back Door" was to be seen at the Mission Theatre.

It was estimated that the appeal reached about 375,000 possible patrons.

Cutout in Window Helped Store Sign

John J. Friedl, manager of the Royal Theatre, Sioux City, used cutouts from the three and six sheets to put over Mae Murray in "The Gilded Lily." He called in R. C. Gary, the Omaha Paramounteer, and together they planted several.

One good one was a cutout of the dancing figure set in a showcase with a lettered card with a still explaining that the pumps shown in the window were duplicates of those worn by Miss Murray in a number of the scenes. Another card, on the other side of the figure gave the playing dates. The use of two cards suggested that the first was prepared by the store for the display of the pumps and that the other had been added by the house. They had to be read together, because they were so close, but the suggestion was better.

The best window, however, was in a florist's store, which is shown here. This carried a huge card for the Royal, but just below the figure, and closer to the glass, was a sign suggesting the early ordering of flowers for Memorial Day. This gave the store something besides an attractor, for the placement sold that card better than would have been the case had there been nothing but that card and flowers in the window, for then there would have been no attractor. As it was, the flowers gave a background to the cutout and the latter sold the flower display.

Gary also sold the Tribune on his cartoon for "The Gilded Lily."

For Rainy Days

If your house is open in the afternoon when it comes on to rain and shoppers take refuge in your lobby, don't glower at them because they do not purchase tickets. Ask them inside out of the wet.

One theatre has built up a tremendous following by this simple act of courtesy. If it looks as though the rain would prove to be more than a passing shower, a sign is hung in the lobby reading: "Step inside until the rain is over. Announcement will be made when the rain has stopped. No charge. You are very welcome."

The house figures that it would get no money from this crowd, and if they enter they will not rob the seats, since few will come out to the theatre in the rain. By asking the refugees in, most of them will leave when the shower is over and possibly come back that evening, bringing the men with them. In actual practise it pays a direct profit in sold tickets and at the same time builds up the good will tradition.

Service to the public is as important as service to the patron. It is only in this way that you make patrons of the public.

THIS OVERDRESSED CUTOUT SOLD A SIGN FOR THE STORE

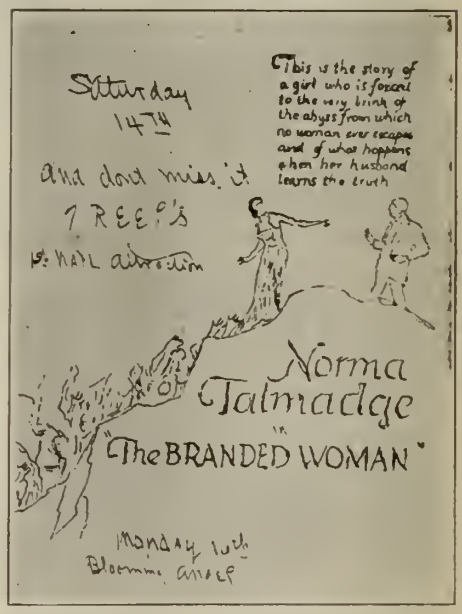
People stopped to see the cutout and were sold on the sign, which told to order memorial flowers early. Part of the exploitation of R. C. Gary, the Omaha Paramounteer, for "The Gilded Lily" in Sioux City, working with John J. Friedl

No Printers' Strike Can Bother Putnam

No union printer comes around and tells W. D. Putnam he is working overtime, and no threat of a strike greys even one hair of his managerial head. He reads of printers' strikes and smiles. He is his own printer. He has to be.

Mr. Putnam runs the Putnam in Fayette, Ala. He pulls from a population of about one thousand, and sometimes it takes a good tug to pull them in. A bill for a good sized cut would half his profits on a date, and he can't drop into the printery and order a thousand handbills because there is no printer and he couldn't afford to order that many, even if he could find people to read them.

But he believes in advertising. He knows it pays. He has the Putnam Press and is the sole owner, general manager, compositor, proofreader, make-up man, devil, pressman and chapel foreman.



THE PUTNAM HANDBILL

He has a press, but it was billed to him as a mimeograph. With the stylus he transfers to the waxed sheet the drawings from the press books that most appeal to him, copies off the display type if he can find a line to fit, letters in the rest, runs them off on the mimeograph and shoots them out. It only takes a couple of hundred to cover the town, and he can do these in half an hour.

Many men would sit down and wail that they could not advertise; that the town was too small. You don't get that sort of talk from Mr. Putnam. He knows that he can, because he does.

Keep Faith

Easily the best asset a house can have is the confidence of the patrons, and confidence is a sensitive thing. "Once bitten, twice shy" holds more than good in the exhibition game, and a confidence once betrayed is a difficult thing to win back. Risk losing a little money on an occasional picture rather than lose the faith of your public, for that will prove the best policy in the long run.

Selling the Picture to the Public

"MISTER SMITH" HITS ON A NEW IDEA IN LOBBY FRAMES
"The six sheet head of Harold Lloyd was too big for the frame so "Mister Smith's" Theatre, Indianapolis, let it ride above the top to get a new effect for "Now or Never." Try it some time. It works well

Made Six Sheet Head Into a Lobby Frame

Getting something new in lobby decorations, "Mister Smith's" Theatre, Indianapolis; a little sister to the Circle, made a six sheet head of Harold Lloyd into a lobby frame for "Now or Never." The head was far too large for the frame, which is precisely the reason why it was used, for the overhang was stiffened with braces and permitted to ride well above the top of the frame, giving an entirely new effect to the display.

Mister Smith Knows

This comedy was played above the feature because Mister Smith knew that it would pull the most business, and he drove it to a finish to good receipts.

Anything that is different will get more than usual attention, and a lobby picture that does not fit its frame easily comes into this class. Watch your six sheets for something you can use in this manner, or save it for the next Lloyd if you have used this release.

Pretentious Display Done by Harry Swift

Harry Swift, the Albany Paramounteer, reads Moving Picture World. You can see one of his copies in the hammoc in this display from Larabee's hardware store, Amsterdam. Harry had the space and he told the folks that he wanted to do something big. The Rialto helped out with props and painting and he gave the hardware store a display that the entire town was talking about, because nothing so elaborate had ever been seen there before.

He was selling "Midsummer Madness" and lawnmowers, and he wrote a card to the effect that it was not "Midsummer Madness" to buy a push-cutter now, because the grass was growing. Then he begged the reader to go see the De Mille picture at the Rialto.

The window was given full stage treatment with foot and border lights, grass mat, electric fountain and a painted spouter on the back drop. A row of stills concealed the foots and two cutouts were put on the grass to jazz things up.

The bigness of the thing, as well as its beauty, put over both the play and the cutter idea, and not a little of the latter was due to the use of the woman chauffeur for the mower, conveying the insidious suggestion that women could work these cutters as well as the men.

After a long dose of Arbuckle cutouts it is pleasant to see Harry rounding into his old time form.

Critics Contest Gave Him Widest Publicity

If anyone knows exploitation, it is George J. Schade, of Sandusky, Ohio, and when he says that a lay critic's contest was one of the best things he ever pulled, it carried weight.

When he booked "Passion" Schade went over to the newspaper and laid out his proposition. No one, he argued, ever agrees with published criticism, and there are but few who did not think that they could write better criticism than the professional critics.

He offered ticket prizes to be given by the paper for the best criticisms on "Passion," explaining that he had selected the First National production because it was probable that there would be a wider divergence of opinion on this than on the usual film stories.

A limit of 400 words was put on the essay-criticisms, but one of the prize winners took only 90 words for her opinion. The five awards were a year's pass, 50 singles, 25 singles, 20 singles and 10 singles. Three persons were adjudged to be tied for third place, so three sets of 25 tickets were awarded, as required by the post-office rulings.

The contest got on the front page, because it was the paper's own, and Schade got a position he could not have bought at any reasonable price. And he not only got a big business, but the interest has held up so well that he is planning to bring the film back for a second engagement to cash on the discussion that followed the awards.

Self-satisfaction has put more good men out of business than any other cause. Feel that you are good, but never get the idea that you are so good that you no longer have to keep on trying. The moment you stop trying you start slipping and are on the down grade.

WHEN HARRY SWIFT DOES BREAK LOOSE HE BUSTS SOMETHING
Generally the Albany Paramounteer busts records, and he did that little thing in Amsterdam, N. Y., for "Midsummer Madness," at the Rialto, for the town had never seen anything like it before, and even the kiddies were talking about it

Selling the Picture to the Public

Made Sheet a Screen for "The Love Flower"

It's not a very good stunt to screen in the entire lobby, but H. B. Clarke, of the Capital Theatre, Macon, Ga., used a cut down 24-sheet to good advantage for Griffith's "The Love Flower." This First National production seems to be getting a run in the houses of Southern Enterprises just now, and if it is new to them it is as new as though it were pre-release.

The screened lobby is bad, but it's hot down in Macon and Mr. Clarke probably figured that a nice cool lobby, with soft green lights would look more inviting than a blazing hot open front. If you copy the scheme, put fans where they will blow through the entrances and coax people to come inside, then use soft, cool lighting and you'll even pull a good matinee business on the mental suggestion alone. For lobby lights use light green with a white reflector picking up the box office so they will have no trouble finding it, and keep the cashier cool.

CUTTING DOWN A 24-SHEET TO MAKE A BANNER ENTRANCE
How H. B. Clark, of the Capital, Macon, Ga., cut down the paper to make an odd lobby front for Griffith's "The Love Flower," which seems to be pervalent in the Southern Enterprises houses about this time of year

Big Lobby Display Cost Two Passes

Using scenery from the Imperial, General Manager F. J. Miller, of the Southern Enterprises houses in Augusta, Ga., got an unusual lobby front for Tom Meighan in "The City of Silent Men" at the Modjeska.

The front was masked by a cottage drop and tickets were sold through the window by a cashier in convict suit. When the house was closed, a dummy was shown kneeling in prayer beside his cot, a testament clearly showing in his hip pocket. The passes were used in obtaining the furnishings for the cell.

It was something so different from the ordinary displays that it impressed the spectators.

Look to the Mail List

This is the time of year to look to your mailing list with unusual care. If you have the return guarantee card on your envelopes you will get some of them back because the person addressed is on a brief vacation. Before you remove the stencil permanently, set it aside and try again in four weeks. You will find that many of the addresses are alive again. If you are not careful, your list will be all shot to pieces and you will waste postage money.

THIS FRONT FOR TOM MEIGHAN COST ONLY TWO PASSES
They borrowed the set from a sister house and the passes were for a cot to furnish the cell. The stunt was planned for the Modjeska Theatre, Augusta, Ga., by General Manager F. J. Miller

Drove 31 Miles for Exploitation Stunt

Because he could not obtain diving suits in Tampa with which to exploit "Wet Gold," W. J. Melvin, of the Phiel Theatre, St. Petersburg, Florida, a Southern Enterprises house, drove 31 miles to Tarpon Springs to get the suits for a ballyhoo. It meant a total of 124 miles, but it paid, for this was a producer picture and the patrons of the Phiel are strong on stars. Something had to be done, and the diving suits did it.

Included in the lobby displays were sponges as large as washtubs, which interested almost as much as did the diving suits.

The total cost of the display was only $11.15, which included the gas and oil for the auto trips.

These Teaser Cards Got Much Attention

The Poli theatres in Wilkes-Barre and Scranton, got out a very effective teaser for Goldwyn picturization of "Don't Neglect Your Wife." Small cards three inches wide by half that depth were printed up simply "Don't Neglect Your Wife" and below, in a box, "You'll be very, very sorry." Drug and department stores slipped them into all bundles, some commercial houses used them for envelope stuffers for local mail, and they were left on store counters and in other public places.

About the time the cards were all over town and people were beginning to wonder what it was all about, the general advertising came out and the teaser snapped to the campaign like a magnet picking up a nail. Both houses had unusual runs at comparatively small expense. That title seems to have been created for teaser purposes. Get your punch out of it.

Selling the Picture to the Public

MADE THE FRANCHISE GIVE KICK TO HIS BIG WEEK

Nicholas McMahon had not gotten his new First National bookings under full swing in time for First National Week, but he made the franchise and "Dinty" give evidence of the solidity of his line-up

Made the Franchise Tell New Features

Nicholas McMahon, of the Marlow Theatre, Ironton, O., had not yet been able to make his First National bookings operative when the recent First National Week came along, but he wanted to kick in. He had only "Dinty" and the Toonerville Trolley series for the week, but he played these up and made his First National Franchise the centrepiece of his display, showing the document, neatly framed, pust below the banner, and using the trade mark for a slogan announcement on a lobby easel as well as one of the corner signs which stood for the week.

Mr. McMahon knows that the way to sell a thing is to cry it up. He is going to sell First Nationals, so he makes the trademark familiar, to the end that he can get the most for his money. The use of the franchise is a novel touch.

Portable Generator Lived Up to Title

A novel stunt for advertising Benjamin B. Hampton's "The Dwelling Place of Light" was adopted when the picture played the Alhambra, Los Angeles.

A portable generator was supplied by the Brunton studios and hooked to a huge searchlight on another truck. Marines from the recruiting station manned the trucks and paraded the downtown streets with signs proclaiming that the dwelling place of light was the Alhambra Theatre. At showing times they anchored in front of the house and played the spot on the house sign to live up to the title.

It's best work, however, was done in its perambulations, the effect of the huge beam playing on the houses on either side holding the attention of all along the street and in the houses, as well.

Of course, Los Angeles is the home of the portable lighting outfits, but most cities of fair size use searchlights as part of the fire fighting apparatus. Frame up a fire-prevention week, arrange to relay any possible alarms, and you can borrow the outfit and get a wonderful ballyhoo. Pay the cost of operation, to quiet the taxpayers and almost any department will be glad to cooperate, for today fire fighting is largely the prevention of blazes rather than extinguishing actual fires, and the chiefs are always glad of an opportunity to bring the matter before the public.

Dramatic Society to Prolong a Film Run

R. W. Lawrence, of the Grand Theatre, Tiffin, O., ran the Charles Ray "Peaceful Valley" for two days to such business that he considered continuing for a third day.

But he was puzzled. There was an eager standout, but he did not feel certain that this was large enough to afford full audiences for a third day. A two day run was about his limit.

Then he figured a way to play safe. A local dramatic society had made a production shortly before with decided success. He added them to the bill and he cleaned up all the money there was. It was the biggest day of the three.

Now he is considering a closer cooperation with the dramatic clubs. He feels that they will help him a lot on special occasions. All of this was pointed out in *Picture Theatre Advertising* five years ago and many managers are making real money out of the local organizations, to say nothing of making better friends.

"Love Special" Sundaes

Tom Coleman, of the Strand Theatre, Memphis, and Stewart Bird, of the Belvedere, Tuscaloosa, both tried a special fountain stunt, "The Love Special" Sundae to put over the Wallace Reid story, and in both instances this paid houses and fountain alike. The fountains lettered their windows and mirrors and one store in Memphis sold 600.

Now is the time to hook up with the fountains. It helps the soda business and the crowds are impressed with the name of the attraction, so it helps the theatre, too. Get the fountain papers and pick up something tasty which can be sold at a popular price and you have a winning stunt from now until the end of September.

THE ALHAMBRA WAS "THE DWELLING PLACE OF LIGHT"

It used a portable lighting set to ballyhoo for the Benjamin B. Hampton production, and Marine Corps' recruiting service kicked in on the stunt to get what they could out of it for their own account. It covered the downtown streets

Selling the Picture to the Public

Boomed Cartoon Comedy

John Fogarty, manager of the Rosemary Theatre, Ocean Park, California, believed in selling all he has and not just the feature. He finds that even the one reelers can be made to bring in people who might not care for the feature, so he plays up everying.

For the Paramount "Bobby Bumps" cartoon comedies he had a local artist copy Bobby and his girl and the dog, and he put all three of them on top of his marquise to keep Bill Hart company—but they couldn't make Bill smile, of course. Nothing can.

A CALIFORNIA MANAGER BELIEVES IN SMALL COMEDIES
John Fogarty, manager of the Rosemary Theatre, Ocean Park, had sketches made of the "Bobby Bumps" cartoon comedy and advertised this on the marquise along with Bill Hart and his other features

Renewed Exploitation to Renew a Business

When a three months slump in general business commenced to make itself felt at the Alhambra Theatre, Ogden, Utah, H. E. Skinner did what most other managers would do. If business did not warrant expense, he cut down expenses, chopping out all advertising except a modest newspaper display.

The entire section of the country was in the grip of the depression, and Mr. Skinner felt that it would be the wiser plan to drift until the times changed.

But things did not change and although he has one of the largest houses in the state, and was enjoying an unusual prosperity, he did not seem to be holding his own.

He called in Rick Ricketson, Paramounteer for that district, and asked him suggestions. Rickertson naturally suggested exploitation on a star picture, and they picked out "The Faith Healer" for a trial.

This was opened with a special flower matinee at which any child was admitted to the house for a flower and the war tax. The flowers, it was announced, were to be sent to a local hospital, then making a drive for funds. This served to help the hospital publicity and at the same time let the theatre ride on their drive.

The flowers were put into an automobile with an eye to decorative effect and the car, properly bannered, was driven to the hospital through the business streets a long route being arranged. The Wednesday night business was better than the previous Sunday, and it looks as though Mr. Skinner had been made a convert to exploitation, and a lot of it, intelligently done.

Maybe He Will

Several correspondents have asked what has become of Ralph Ruffner, and we had to admit that we did not know. But Ruff has revealed himself at last. He is at the Capitol, Vancouver, B. C., and he has promised to send in some stunts. We hope he does, but Ruff has been a bad boy lately so far as new ideas are concerned. Let's hope he has reformed. The "Ruff Stuff" has always been a popular feature.

FLOWERS FOR THE SICK HELPED A SICK BUSINESS
The Alhambra Theatre, Ogden, was suffering from the commercial slump. Rick Ricketson, Paramount exploiter, suggested a flower matinee for "The Faith Healer," and it put a lot of business into the house and started them coming

Useful Bad Boy Cartoons

First National has added to their advertising material for "Peck's Bad Boy" a pair of 22x28 cards in color, showing sketches from the film made by R. M. Brinkerhoff. These replace the usual colored pictures of that size supplied with most features, and they should prove one of the best pulling pieces of the set of ad aids, for they will attract the children and oldsters alike, and prove vastly more interesting than single scenes.

Brinkerhoff is a master cartoonist and he has done the pair of cards in his best style. They are good enough to take into the office and frame for decorations after the run is over. Each card carries one costume picture of Jackie Coogan in addition to the scetches.

And here's a suggestion! If you don't want the cards yourself after you have played the film, have them neatly but inexpensively framed and send them to some boys' club, day nursery or similar organization after neatly lettering them. "Compliments of the Blank Theatre." It will do you a permanent good.

Gives the Figures

About this time of year Harold F Wendt, advertising manager for the Tivoli Theatre, Toledo, starts in to concentrate on the comfort of the house. He takes special spaces in the daily papers to sell the idea, and he also uses a lobby board which gives the temperature inside and outside the house. It is more definite than the "20 degrees cooler" and sells more tickets than would seem possible to those who have not watched the sign work. People who pass up the most attractive stills and lithographs, look at the sign and head for the ticket window.

Another good seller is a boxed-in fan over the ticket window which shoots cooled air in the direction of the street. Mr. Wendt contends that right now you can sell fans to greater advantage than you can features.

Before you decide to quit the business give exploitation one more whirl, and do it right. Perhaps your house is dead; but it may not be, and it would hurt like thunder to sell it to some boob and have him turn around and make more money than you thought there was in the world. Give it one more tackle!

Selling the Picture to the Public

selling would be done on the well established title and let it stay on, using the same idea that was used years ago to put over the play. And the beauty of this display is that it will work in any space from a single column to a full page. All you have to do is to increase the size of the heart, and you can get most widths from the exchanges.

—P. T. A.—

Snappy Poster Aids Wallace Reid Story

An example of a poster which lives up to the title is found in this 24-sheet for Wallace Reid in "Too Much Speed." It is clean cut, with plenty of action and more than a suggestion of the story, with the little cupid leading the way from the irate father of the girl. It suggests a typical Reid picture, and will engage the interest of the average picture lover whether a Reid fan or not. Supplementing the "hand" one sheet shown not long ago, it makes an excellent combination.

—P. T. A.—

Gets Curious Effect for Full Page Story

Fred Hathaway, of the Alhambra Theatre, Utica, recently got an odd effect by having a page of stories made up for "Madonnas and Men" then pasting a display ad. across the space and having a cut made. It cost a lot of money for cut, but no more than art work, and it made a striking display that sold on bold type and yet put over the text, even though it was not possible to read of the text. It is not a wholly new idea, but Mr. Hathaway has given it a new twist, and is is sufficiently unusual to get

MR. HATHAWAY'S ODD PAGE

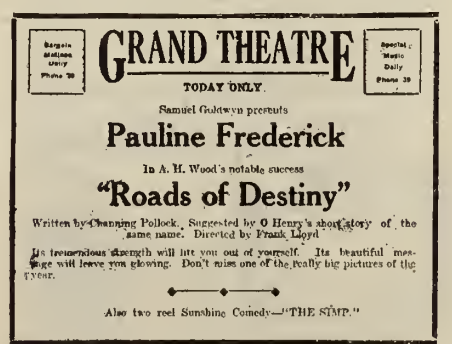
full attention. Another odd full page treated "Lying Lips" as a scare head news story with the bottom quarter of the page cutting in with a hook up to the Ince production. It gave three quarters of a page of readable stuff; readable because it was a running story and not a sectional overstuffed display, and then when the interest had been gained, selling the idea. Mr. Hathaway does not take full pages unless he thinks he can get his money back, but when he does, he makes them work hard. And he spaces them well apart, knowing that a succession of full pages will pull no harder than a similar number of quarters and that the value of the larger space is chiefly due to its infrequency. Next to a two or three inch double column, the full page is the hardest advertisement to lay out and do it right, but Mr. Hathaway knows how.

—P. T. A.—

THE REID 24-SHEET

Country Compositor Fails to Get Results

This three fives from Corsicana, Texas, is typical of a lot of small town stuff. The compositor gets the copy, sets the lines in whatever type happens to be handiest and thinks that he has done a job of work. He has not. He is not done until he gets the best the office affords, and we think that even a small office will offer better display type than this. We admit that he


GRAND THEATRE

TODAY ONLY.

Samuel Goldwyn presents

Pauline Frederick

In A. H. Wood's notable success

"Roads of Destiny"

Written by Channing Pollock. Suggested by O Henry's short story of the same name. Directed by Frank Lloyd

Its tremendous strength will lift you out of yourself. Its beautiful message will leave you glowing. Don't miss one of the really big pictures of the year.

Also two reel Sunshine Comedy—"THE STAFF."

THE CORSICANA AD

might have set it in all capitals, and to this extent, at least, he has done well, but he could have found a larger face to fit this space without crowding against the rules, or he could at least have broken the display by staggering; pulling the star over to the left and the title to the right to break the monotony of straight composition. That is only a matter of adjusting his quads and would have taken but a moment. Save in the most formal displays, the every-line-centered is deadly, and the copy writer should break up his lines if his compositor won't. Just write "stagger" alongside of the lines and the trick is turned, if you do not want to bother lettering in. Of course, in a small town, the announcement is largely to tell what the house has to offer, and the advertising is not trusted much to sell beyond that, but since the space is paid for, both the copy writer and the compositor should strive to get as much out of the space as is humanly possible. It will help the house and eventually it will help the compositor get a better job.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Be Consistent

Build your programs. Don't jar your patrons. If you have a sobby heart interest story, don't use a jazz overture and close your bill with a crude comedy. Select an overture which will get your patrons into the right frame of mind, and make your comedy offering something which will appeal to the same class of persons as are reached by the drama. Then when you have a lively melodrama you can put in that noisy comedy, and it will fit. If you have a really wonderful story, cut out the comedy entirely. Let the play be the impression they carry from the house. The tradition that you positively must send them out laughing has cost the exhibitor a lot of money. It is a good practise in the main, but is also a good rule to break when occasion requires. Select your film feature and build your show around that.

—P. T. A.—

Works Well Ahead to Popularize New Star

Harold F. Wendt, of the Rivoli, Toledo, believes in the star system because he feels that it pays a return in money, and he has cooked up a number of schemes to put over new names. Recently it was told how he got out a special contest stunt for Justine Johnston and now he comes in with a 70 line six column advertisement for May McAvoy. She was booked at the Rivoli for the week of June 26 and he started in about the middle of May to tell that she was coming. He got a very good layout for the set of pictures, with just a little fanciful but clear hand lettering, and putting most of the talk into type, telling something about her, yet not splashing over. He does

Selling the Picture to the Public

not boom, but merely seeks to engage the interest of the reader, knowing that overbooming would be more fatal than no announcement at all. He makes them feel that they are going to see someone worthy of stellar honors, but he does not gush. He talks so that you may believe him. He had a lot of luck with his half-tones, for they came out well even for the necessary coarse screen. Mr. Wendt seems to be full of good ideas, and if he has poor ones, he doesn't use them. Sometimes the selective faculty is more important than the creative ability, for it does no good if you can think up a lot of ideas without being able to tell the good from the bad.

—P. T. A.—

Gauges His Copy to Play to Be Offered

Thomas S. Daley, advertising manager of the Casino theatre, Halifax, figured it all fish that comes to his net. The recent mention in this department of his advertising work quoted him as saying that the Star was the leading advertising medium. He promptly sold the Star on the idea of reproducing the page, which gave the Casino and Mr. Daley and the Star a chance to cash in. Then to show that he learned something, he sends in some better advertising. We reproduce one, a display for "The Kid" in which he leaves the space open, because he

PUTTING IT ON THE SLATE

knows that to sell Chaplin he has only to tell that it is Chaplin. He doesn't waste words selling what is already sold. He knows that the name and the fact that it is the new play will suffice, for he told all about the play in the reading columns. That slate is a border capable of being extended, since it consists of corner and side pieces. It doesn't seem to be a First National border, and it looks to be very useful, for it can be used for any kid picture. Mr. Daley sends in another space, for "The World and His Wife" in which he uses an abundance of good copy, knowing that this will be sold on argument and the same holds good for an English production "Alf's Button" which seems to be gaining some favor. Mr. Daley is holding his end up and better.

—P. T. A.—

Program Front Improved

The Rialto Theatre, Newark, has discarded its old program front for a better design without figure work. The drawing on the old front was atrocious, but the new design is sightly.

May McAvoy
Screenland's little wonder lady who will soon be seen in her first starring vehicle which has been booked by the RIVOLI theatre
Thought
Sorrow
Expectation
Fear

MR. WENDT'S DEVICE FOR INTRODUCING A NEW STAR

The next thing to do will be to employ a stronger colored ink. They use a pale blue for the frame and black for the type. The blue suggests weakness. Only strong colors should be used on a front page. Pale blues and pinks and purples have no selling effect. They suggest a weak show in spite of whatever the program announces.

—P. T. A.—

Using More Type Gets Pierce Better Display

Howard O. Pierce, of the Kunsky houses, Detroit, knows how to use type in place of hand lettering when he wants to, but he does not always want to, though he almost always gets a better display and always could if he planned to that end. This pair of threes uses almost all type and is a lot better looking than some of his lettered displays. He makes a good use of cut attractors, and gets the titles and stars in well. Handling his attractors is where

TWO KUNSKY ANNOUNCEMENTS

Pierce shows at his best, for he always gets a striking cut and places it well. He has made one slight mistake in placement, for the name of the soloist at the Adams appears so directly below the picture of the Skipper of the Toonerville Trolley that it seems to be a label for the cut, which must have pleased the tenor, if he is as vain as most tenors are. By and large this display is a trifle better than the Pierce average, but not much, for he is doing consistently good work, and has the room in which to work, too.

—P. T. A.—

Try the Ball Scores

If your patrons hold out on the first night show to watch the ball scores come in, arrange a bulletin board and let them watch around the lobby. Then when the returns are all in, they are handy to the box office; much handier than they would be up the street in front of the newspaper office. Make people turn instinctively to your theatre for what they want, and they will include tickets in their wants.

—P. T. A.—

Loew's All Type Is All Good Display

Here is another characteristic space from Loew's Palace theatre, Washington, D. C. It makes an unusually pretty combination and it sets well on the page. The line cut works well with the half tone portrait and the type is nicely displayed. It is a better than usual study of handling all type and getting better results than hand work will yield, and it offsets the arguments of those who contend that only through the use of hand lettering can the best

LOWE'S WASHINGTON AD.

results be obtained. This display is as well balanced as any hand lettering, and it gives as pretty a display. If you want to use all type, *and know how*, it can always be done, but the man who does not know how is prone to argue that it cannot be done because he does not know how to do it. The Loew Washington spaces are almost always all type and generally all good, to boot.

—P. T. A.—

Beats the Fire Notice

The program of the Howard Theatre, Atlanta, prints the standard fire notice, commencing "look around you now, etc." It is signed by the fire chief. Just below is another notice reading, "The above is all 'bunk,' as this house cannot burn."

Chicago and the Middle West

By PAUL C. HINZ

Exhibitors Are Not Deluded by Attempt to Camouflage the Blue Law Campaign

WHERE are the Blue Laws?" This question, raised in apparent innocence from time to time in the dailies, was recently the subject of a letter printed in the Evening Post and signed by a well known pastor of a Chicago church. It is regarded by the alert as another subtle attempt to disarm any resentment of the onslaught of the reformer. The writer of the letter assumes an attitude of polite surprise at the existence of any active organization engaged in the promoting of blue legislation, and asks: "Can you get actual proof that there is a serious purpose on the part of responsible individuals or organizations to press this legislation?"

The attitude of belittling the danger, whether it is a sincere or insincere attitude, is responsible for its growth, according to A. P. Daniels, secretary of the Anti-Blue Law League of America, the home ofices of which are located in Chicago.

"Chicago showmen are refusing to take the question seriously," he explained. "They have not grasped the situation and are making no move towards defeating the reformers here. The enemy is far better prepared than we are. Aside from spreading their propaganda from the pulpits, blue law advocates are sending out advice and information regarding what congressmen to vote for in assuring the success of their plans.

"It is this same method that we have to use in fighting them. Appeal to the congressman of your district. But first get organized. It is impractical and impossible to protest individually when the disaster is one that threatens each and every showman.

"We are not asking them to join our league, but to affiliate with us. If we had an advisory committee, say of about twenty, representing the different amusement interests in Chicago, including moving pictures, the stage and baseball clubs, who would work together in disseminating anti-blue law propaganda, in keeping watch on the reformer and discussing ways and means of defeating every one of his attempts to cripple our freedom, the blue laws, then might become what many foolishly believe they now are—an impossibility. But before that is accomplished we need co-operation."

To Sail June 25

Watterson R. Rothacker will sail for Europe on the Olympic on June 25, the object of his trip being the establishment of a laboratory in London—the third of his chain—as well as the opening of a service station in Paris, and making a general survey of motion picture conditions in France, Italy, Germany, Belgium and Switzerland. Accompanying him on this trip are his wife and daughter, and Charles E. Pain, vice-president and legal counsel of the company. In order that his family might remain in London while he is negotiating in Paris, he made advance reservations for weekly airplane commutation between the two countries. Describing his plans for the London laboratory, Mr. Rothacker said:

"Our plant in London will mean that American producers can bank on having just as high quality prints in the foreign field as they do here at home. Our Chicago plant, the Los Angeles Rothacker-Aller laboratory, the plant we expect to build soon in New York City and the London laboratory will all be standardized. They will operate under identical conditions and according to the same processes and formulae."

Mr. Rothacker expects to return to America late in September.

On to Minneapolis!

Arrangements have been made for an exclusive train to Minneapolis by the Illinois branch of the M. P. T. O., which will leave Chicago on Sunday at 10 A. M., Chicago time, from the Union Passenger Station, Canal and Adams street. The Burlington route has been chosen because of being conveniently timed and having exceptional scenic attractions. President Sydney Cohen and other officers of the national organization have arranged to join the Chicago party.

"Dream Street" Premiere

"Dream Street" will have its Chicago premiere at the Ziegfeld Theatre on Thursday, June 23. Manager R. C. Harmeyer has arranged for an augmented orchestra of fourteen, which will play the Synchronized Music Scores Company's score for this subject. An added attraction will probably be the personal appearances of Carol Dempster during the first week. The admission prices for the evening show will be at $1.50 and $1; for the afternoon, the regular charge of 65 cents.

"Midsummer Gladness" Week

"Midsummer Gladness" week at the Chicago offices of Famous Players-Lasky began June 19. Two hundred and seventy-two theatres in this territory booked all Paramount programs for this week, reports District Manager Gilday. Chicago participants were offered a chance for free advertising in a special page ad. in the Sunday Tribune of June 19 which this company placed.

Rice Quits Publicity

Harry Rice, former publicity director for Ascher Brothers, is now associated with L. Bland, Son, & Rice, 1009 South Wabash, a firm engaged in the production of theatrical signs and posters. He will establish a new department devoted to the arrangement of lobby displays.

Favorite Players Moved

Favorite Players Film Corporation is getting settled in its spacious new quarters at 726 South Wabash avenue on the second floor. Here it occupies about 4,000 square feet and has ample room for every department. A special advantage, Manager Von Ronkel points out, is the building for the film vaults, which is entirely separate from the office building, though immediately accessible from the rear.

New Tatra Officers

The following officers were elected at a meeting of the stockholders of the Tatra Film Corporation: Samuel Tvarozek, president; Richard Blaha, vice-president; Samuel Fabry, secretary, and John Simo, business manager. The first picture, which will be produced abroad, it was decided, will be a Cecho-Slovak historical novel.

Pittsburgh Salesmen Form Association; E. M. Stuve of Paramount Is President

ON Monday evening, June 6, with a splendid meeting and banquet, the Motion Picture Salesmen's Association came into being at the Fort Pitt Hotel, Pittsburgh. Thirty members of the profession were present and all have become members of the club.

The object of the club will be to see that its members treat the exhibitors fairly at all times and that they in turn are accorded the same kind of treatment. The plan is a co-operative one and has not been formed to antagonize the exhibitor, it is announced. The latter are asked to report at once any discourtesies or incivilities that might be practiced upon them by salesmen of the Pittsburgh film section. A grievance committee has been named to adjust disputes. It is with this idea in view that the M. P. S. A. will work in harmony with the F. I. L. M. Club, yet the two organizations are in no way connected with each other, it is stated.

No permanent clubrooms have yet been secured for the present meetings will be held the first Monday of each month. The next meeting is scheduled for July 11, because Independence Day falls on the regular meeting night. A suitable clubroom will be secured in the near future. The officials believe the membership will number fifty in the near future.

Officers will be elected semi-yearly. The officers and committees for the first six months are as follows: president, E. M. Stuve, Paramount; vice-president, J. D. Smith, Pathe; secretary, A. Snitzer, Universal; treasurer, George Collins, Metro; grievance committee, T. P. McLaughlin, Paramount, chairman; H. R. Brandon, Pathe; Robert Lynch, Educational; membership committee, Alexander Park, First National, chairman; Harry Michalson, Universal; Frank Winstein, Associated Producers; entertainment committee, Ralph Meyers, Vitagraph, chairman; Ben Gould, Fox; D. J. O'Brien, Pathe.

$2 Dividend

The board of directors of the Famous Players-Lasky Corporation this week declared the regular quarterly dividend of $2 a share on preferred stock payable August 1 to stockholders of record at the close of business July 15.

Supreme Court Justice Rules That Loew Must Submit to Examination of Books in Adolph Ramish Case

ACCORDING to a decision handed down by Justice Edward Whitaker of the New York Supreme Court, Loew, Inc., will have to permit an examination of its books, and Marcus Loew and Leopold Friedman will have to submit to an examination as to what they know about a contract entered into on April 4, 1920, and a subsequent amended contract dated July 15, 1920, by Irving C. Ackerman and Sam Harris, its Pacific Coast representatives, with Adolph Ramish and another.

According to the court papers, there is a suit pending in the Superior Court of California, brought by Ramish and another, alleging breaches of these contracts, or at least of the July 15 one, on the part of Loew, Inc., and Ackerman and Harris. It is charged in the papers that the April contract provided for the assignment to Loew, Inc., of all the holdings of Ramish and another, in various corporations operating theatres on the Pacific Coast, and also their half holdings in the Hippodrome Company, operating a theatre in Los Angeles, part of the consideration being that Ramish would release Ackerman and Harris from certain claims he held against them, and the payment of $212,500.

Claims Amended Agreement

Ramish says the July 15 agreement amended this so that instead of paying him $212,500 in cash, the defendants would turn over to the Merchants National Bank of Los Angeles, 8,500 shares of Loew stock listed on the New York Stock Exchange, of which 4,500 shares were to be delivered to Ramish, and the other 4,000 shares held by the bank in "escrow" until July 15, 1921. Ramish says failure on the part of defendants to carry out this contract constitutes a breach of contract, and that he is entitled to judgment for $212,500, or in the alternative $111,300, and the 4,000 shares held in escrow, with $2,125 dividends declared on the stock since July 15, 1920.

Loew, Inc., on its part says it could not deliver the stock until it had complied with all the requirements of the stock exchange, and as these requirements are very rigid, it took some time to get the exchange to issue the stock, but as soon as this was accomplished, the stock was duly forwarded to the coast bank and Ramish was so notified. On the other hand, the defendants claim Ramish failed to live up to his part of the agreement, by his failure to turn over or deposit the shares of stock, and other papers he contracted to deliver to Loew, Inc.

Loew's Objections

A commission appointed by the California court to examine Loew and Friedman and to inspect their books, brought the matter before our courts, and Supreme Court Justice Tierney issued the order for the examination and inspection, and the defendants appealed to Justice Whitaker for an order to vacate and set aside this order, which motion was denied by Justice Whitaker.

The objection assigned by Loew was that it employed over 100 bookkeepers and auditors to go over its reccipts and expenditures covering a gross yearly business of over $20,000,000, and to expose its books to the perusal of Ramish, a competitor, would enable him to gain valuable information concerning its business affairs, besides causing a needless interruption and confusion to its business. It also claimed that the information sought from Marcus Loew and Friedman can be acquired at the trial of the case, without impairing the rights of the plaintiffs.

YOU KNOW

What it costs you to own a

RICHARDSON HANDBOOK

DO YOU KNOW

What it is costing you not to own one?

Remember it is always safer to deal with the known quantity than unknown.

Send $4.00 today for this 700 page book of projection information, fully illustrated and interestingly written.

More Richardson Handbooks sold in 1920 than in any previous year.

MOVING PICTURE WORLD
516 FIFTH AVENUE
NEW YORK

Brenon Attaches New York Property of Unione Cinematografica Italiana in Action to Recover Large Damages

ON an order signed by Supreme Court Justice Whitaker, an attachment has been levied against the property in New York City of the Unione Cinematografica Italiana de Roma, of Italy, in an action brought against this company by Herbert Brenon, in which he seeks to recover damages for alleged breach of contract.

Brenon in his complaint states that in February, 1920, he entered into a contract with the defendant as a director and producer, and to operate a department in Italy to be known as the "American department," said contract to cover a period of three years at a salary of $1,000 a week, and 10 per cent. of the net profits for all productions sold in this country, and 20 per cent. of the profits on productions personally directed by Brenon and sold in the American market.

Supervised 100 Pictures

After the agreement was executed in Rome, Brenon says he commenced work and directed three productions, and established the American department, and gave up his whole time to the direction, editing, approving and producing of 100 other productions, among which were "The Ship," "Theodora," "Mme. San Gene," "The Bridge of Sighs," "La Tosca" and "Judas the Woman." "The Ship" and "Theodora," Brenon alleges, were sold by the defendants to the Goldwyn Pictures Corporation, but he is unable to tell who the others were sold to for the reason that defendants have refused to exhibit to him, as required under his agreement, the contracts of sale, he says.

Still another contract, Brenon alleges, is in existence by which he was to receive $6,000 each for the production of "Beatrice" and "Sister Against Sister," plus 20 per cent. of the profits from their production in this country and elsewhere. He says he produced these pictures and that they were likewise sold to Goldwyn at a big price. Brenon further alleges that the defendant made a contract with Goldwyn covering all their productions, involving the payment to the defendants of many hundreds of thousands of dollars, and on information and belief Brenon avers that the defendants have thus far been paid on these contracts the sum of $250,000, on which he claims 10 per cent.

Paid in Lires, He Says

On certain payments which have been made to Brenon, he claims he was to be paid in American gold coin, or the equivalent in Italian lires, but that this was not complied with, and in consequence he claims there is due him through the rate of exchange $3,000, which, coupled with his percentage on the above mentioned payment to defendant, entitles him to $25,000, or $28,000 in all, which he asks the court to award him.

It is the intention of the defendants, so Brenon states in his complaint, to open headquarters in New York for their sales in North and South America, and for this purpose the president of the Italian corporation, Guiseppe Barattalo, he says is now in this city, and as it is a foreign corporation, Brenon asked for the writ of attachment against whatever property it may have here, to insure the payment of any judgment he may obtain against the defendants on the trial of the case. Brenon likewise had to furnish a bond to also protect the other side, which bond was furnished on his behalf for $1,500 by the National Surety Company and was approved by Justice Whitaker.

A. M. Eisner Has Leased the Palace Theatre

A. M. Eisner, widely known among film men of the Kansas City territory, has leased the Palace theatre and put it on a five and ten cent basis.

There is no other theatre in Kansas City with prices on this low level. A few small suburban theatres have a six cent and eleven cent schedule; all the others are ten and fifteen cents, or higher. The Palace has 350 seats. A good show, it is said, is provided.

"The public expects lower prices in everything," Mr. Eisner said, "and has got lower prices in nearly everything but moving pictures. But the public demand is not the first, although it is the chief consideration. The exhibitor can't run his business at a loss, he has to base prices on costs. Knowing that ultimately admission prices must come down, there has to be a start somewhere in bringing them down."

Dr. L. J. Vandenbergh to Represent University

Dr. Leonard J. Vandenbergh, who headed the Vandenbergh-Paramount expedition to British East Africa and Uganda and obtained the motion pictures of the native tribes which have since been released by Paramount in series under the general title, "Wild Men of Africa," will attend the world congress of the International Law Association at The Hague as the representative of the University of California.

News of his commission was received by Dr. Vandenbergh in New York this week in a telegram from William Carey Jones, dean of the University's law faculty.

Have you read the Laboratory and the Music Special Sections in this issue?

News of the West Coast

By A.H.GIEBLER

New Coast Theatre

Another large theatre, to be built at a cost of $160,000 will be added about November 1 to the rapidly growing chain of picture theatres owned or controlled by West Coast Theatres Corporation. Gore Brothers, Ramish and Sol Lesser signed a contract with J. V. Akey under the terms of which Akey will construct a building at Forty-third and Central avenue, which will include offices and stores and a theatre, seating 1,200. Mr. Akey is proprietor of another picture house, the Casino at Vernon and Central avenues, which is controlled by West Coast Theatres.

To Make "Omar"

Guy Bates Post, noted actor, arrived in Los Angeles this week to star in the film version of "Omar, the Tent Maker," which will be produced at the Brunton studio during the summer under the direction of James Young. Richard Walton Tully, author of the play, is also on the West Coast to collaborate with the director and scenario writer. Special sets to be used in the production, are already under construction, and within a very short time the cast will be assembled and production will begin.

Recalled East

Mr. and Mrs. Oliver Mellett, who have been winding up the affairs of the Mayflower Corporation at the Brunton studios, have been recalled to the eastern offices of the company, and left Los Angeles on June 11. Whether Mayflower will resume activities in the East or will send its working forces to the West Coast, will be decided in a conference of officials to be held soon.

Western Feature Done

"The Broadway Buckaroo," initial feature of the Western Feature Productions, Inc., has been completed this week. William Fairbanks is the star and the story and direction is by W. Hughes Curran, formerly of the William S. Hart company. Maryon Aye, Fred Burns, J. Gorman Rex, W. H. Ryno, Evelyn Burns, J. E. Forshee and Ah Wing play the principal supporting roles.

Al Christie Goes East

Al Christie, who has just finished a new picture with Viora Daniels and Jay Belasco, leaves this week for New York for a long-planned vacation. During his absence Directors Sidney, Beaudine and Sullivan will carry on the work of filming comedies at the Christie studios.

To Produce Independently

Reginald Barker, who will complete his current Goldwyn production this week, has made the announcement that he will organize his own company and make pictures under his own responsibility after his present contract with Goldwyn expires.

Rork Places Two-Reelers

Sam Rork has just returned from Chicago, where he placed to good advantage a series of two-reel dramatic subjects recently produced by himself and Col. W. N. Selig.

To Natchez on Location

With the entire cast of the new Morosco "Slippy McGee" company, Director Wesley Ruggles left this week for Natchez, Miss., for the southern atmosphere the picture demands. Among the players who made the trip are Wheeler Oakman, Colleen Moore, Sam De Grasse, Pat O'Malley, Edith Yorke, Robert Dunbar, Alfred Allen, Lloyd Whitlock, Nellie Peck Saunders, Charles Force and Joe Sawayi. Lanice Morrell, of the scenario department, also went along to do continuity. Two special cars of equipment were taken with the company, including special generators to be mounted on trucks, to meet every emergency.

San Jose Producer Here

Fred Reed, director and leading man of the Coast Range Film Company, of San Jose, was in town this week on business connected with his company. Mr. Reed has just completed a film called "The Valley of Heart's Delight," featuring Prudence Bonnie, and is arranging to begin another picture immediately.

Frohman Leaves

Daniel Frohman left Los Angeles last week with a check for $95,000 as first payment on the returns of the big Actors Fund Benefit held on June 4 at Beverly Speedway. Returns from varios departments are still to be received, and it is estimated conservatively that at least $10,000 or $15,000 more will be added to the fund.

Stromberg to Produce

Hunt Stromberg, until recently publicity director for Thomas H. Ince, has announced his intention to enter the film producing field in the near future.

Cullison to New York

Webster Cullison, of Clever Comedies, leaves Los Angeles about July 1 to arrange for the distribution of his series of two-reel satirical farce-comedy adaptations of the Ellis Parker Butler stories of "Philo Gubb, Correspondence School Deteckative." Mr. Cullison will take east with him the first three pictures, "The Hound of the Tankervilles," "The Stolen Umbrella," and "The Disappearance of Ma'y Jane," which are ready for the screen.

Clarke Visiting Lasky's

Victor H. Clarke, former general manager at the Long Island studio of Famous Players-Lasky, and now special representative of the production department of the same organization, has arrived on the coast for an extended stay at the Hollywood studio of the company.

Isis Theatre Refits and Opens Its Airdome

The Isis Theatre, Thirty-first street and Troost avenue, Kansas City, has rebuilt and refitted its airdome, half a block from the theatre, and opened it June 1. This airdome, it is said, represents the "last word" in such facilities for theatrical entertainment in Kansas City.

Griffith Issues Dividend

D. W. Griffith, Inc., announces that the company has declared a dividend of fifty cents a share upon the Class A shares, payable July 22, 1921, to stock of record July 1, 1921. This payment meets the dividend requirements on the Class A shares as set forth in the circular issued by the bankers of the Griffith firm.

Plans Made for a Meeting Every Three Months at F. I. L. M. Club Gathering

THE F. I. L. M. Club of Buffalo held its first big get-together meeting in the Iroquois Hotel, Buffalo, Saturday, June 18, with more than 50 in attendance, including exchange managers, salesmen and bookers. The salesmen and bookers were the guests of the managers, who desired to inform these men who come in direct contact with exhibitors in the territory just what the F. I. L. M. Club aims to do to promote better relations between the exchange and the exhibitor.

President M. A. Chase, of the Universal Exchange, presided. Archie Moses, manager of the Select office, explained the purpose of the grievance committee and how it operated.

Robert T. Murphy, manager of the Pioneer exchange and secretary of the F. I. L. M. Club, outlined the workings of the club and told how claims are handled. The basis of complaints, according to Secretary Murphy follows: Switching films with another theatre, loaning film to another house, breach of contract, holding over films, dishonored or stopped payment checks, returning shows C. O. D., holding shows longer than provided in contract and failure to give play dates.

Henry W. Kahn, manager of the Metro office, spoke on the good fellowship existing between the salesmen and exhibitors and how the salesman could do great good in promoting co-operation between these two branches of the business.

W. A. V. Mack, Pathe manager, spoke on general conditions and outlined the possibilities of the coming season. Frank S. Hopkins, former Universal manager and now acting as special representative for that company, was present and received a cordial welcome after his year's absence. Many of the salesmen were also called upon to speak and practically all of the branch managers talked briefly. So successful was the gathering that it was decided to hold a similar meeing every three months.

Among exchange managers in attendance were: M. A. Chase, Universal, president; A. W. Moses, Select, vice-president; H. W. Kahn, Metro, treasurer; R. T. Murphy, Pioneer, secretary; J. E. Kimberly, Vitagraph; W. A. V. Mack, Pathe; Allan S. Moritz, Famous Players; Walter Price, Associated Producers; T. W. Brady, Warren Productions; Howard Brink, R.-C. Pictures, Inc.; Fred Zimmerman, Nu-Art; Clayton Sheehan, Fox; W. Fickeisen, Merit and J. G. Fater, Hodkinson.

The Laboratory Situation

THE laboratory situation in the United States today requires the thoughtful consideration of every man in the industry. It is not our desire to enter into the mere personalities of the present controversy, but to deal rather with those principles and basic interests which bear on the subject. One thing is certain. Any activity on the part of any laboratory which interferes with free and open competition will be destructive to the independence of the laboratories in general and injurious to the picture business.

To be more specific, Mr. Brulatour is credited with the ownership of three laboratories on the one hand and an exclusive agency with a commission on all the raw stock sold by the Eastman Company on the other. If these facts are as stated, and they have not been denied, this would place Mr. Brulatour as a seller of raw stock in competition with the laboratories that buy that raw stock.

Such a condition cannot long prevail because if one man is in a position to undersell competition, eventually that competition is destroyed. With the competition destroyed it is possible for him to sell at a price that suits his own ideas of proper profit. The legitimate expectancy in such a case would be the eventual elimination of independent laboratories, with a higher price to the producer of moving pictures for his printed product and to the exhibitor for his rentals.

This whole spirit of the moving picture industry is against any monopoly either in fact or in prospect. Therefore, the sane business thing to do is a readjustment of the situation which will give liberty to all laboratories to compete on a fair and equal basis.

We have no quarrel with the individuals in this matter. We regard Mr. Brulatour as a pleasant gentleman, of fine social qualities and an engaging personality. We do see, however, a very serious condition on purely business grounds, if Mr. Brulatour or any other man is continued in a position where monopoly is possible.

In connection with the situation the point which has hitherto not been brought out is the fact, that celluloid is 70 per cent. of the cost of raw stock, and that the celluloid market is today in America controlled by the Eastman Company and The Celluloid Company. According to a statement of its fiscal agent, the latter concern earned last year five times the amount necessary to pay its preferred dividends.

There is at the present time a 40 per cent. import tax on celluloid. It has been proposed and is being brought to the attention of Congress that if this tax of 40 per cent. on celluloid were to be abolished, that American film makers could easily compete with European makers. This element of the situation is important and should receive the attention of all those vitally interested.

A. J.

Vancouver Newspaper Cartoonist Inspired By Special, "Black Beauty"

When Vitagraph's sensational pecial, "Black Beauty," played 'ancouver, B. C., recently, Car-)onist Davis, of one of Van-ouver's leading dailies, the "Sun," vas so inspired by Anna Sewell's ioted story in film form that ie came out of the theatre all 'pepped up" with the race-scene :limax and, standing under the marquise of the Capitol Theatre, where "Black Beauty" played in Vancouver, drew a picture of the mad throng swarming in to the second performance. The drawing was published on the first page of the "Sun," as a four-column news cartoon the next day.

Evidently Cartoonist Davis had his ears as well as his eyes open, for he drew in such comments emanating from the crowd as: "Well, it's worth waiting for"; "Don't push—shove"; "I had an easy job until this show came here"; (this from a traffic officer) and "Well, why don't they open another box-office?"

The little comedy touch wasn't omitted. "Come on," says a boy, leading a horse, "your father's over here in the moving pictures."

"I'll say they're 'Black Beauties,'" says a sporty-looking male looking at some fast-black hosiery in which is standing a fashionable and short-skirted theatre patron.

The cartoon is reported to have caused considerable comment in Vancouver, which accepted the coming of "Black Beauty" as a real event. The Capitol Theatre played to capacity during the engagement of "Black Beauty."

Praise for "The Heart of Maryland"

"As convincing a war drama as any since 'The Birth of a Nation,'" was one of the many lines of high praise which "The Cleveland Plain Dealer" had for Vitagraph's special, "The Heart of Maryland," when it played the Allen Theatre in the Ohio metropolis recently. "The Plain Dealer" went on to say that the director of the production deserved all credit choosing "cast that is balanced in every detail; he has some tremendous battle scenes; and there is no flagging of interest from the first peaceful scene showing the valley of the Potomac to the final stirring climax—there are many of them—and the closing fade-out.

"Of course every Civil War play has about the same general plot—the division of family ties and the shattering of embryonic romances with the division of North and South. Belasco gained his big effect in the stage production with a dramatization of 'Curfew Shall Not Ring Tonight.' The heroine clung to the bell clapper of the country church to still the alarm while her Northern lover escaped through the Confederate lines. This remains, naturally, the big moment; but there are others, with effective battle scenes outstanding in contrast against bits of Southern scenery and some particularly pleasing interiors.

"The play has been followed in detail—the love of Maryland Calvert for Alan Kendrick; the romance of Spitfire Nanny and her Southern swain, Bob; and the tragedy of Maryland's brother, sent into his own home as a member of the Northern secret service; and, of course, the villainous Thorpe, who betrays both North and South, doing double duty as a spy.

"As a matter of fact, 'The Heart of Maryland' proves even a better picture than a drama—though it brought first substantial recognition to Belasco and fame to Mrs. Carter. Lincoln, Lee and Grant are introduced for a moment at various times. Artistic touches are found in legitimate comedy relief; and the effectiveness of the offering is enhanced by the musical setting by Philip Spitalney and his overture, 'The Spirit of '61,' which prepares the audience for it."

Wid's DAILY 2

Belasco's Civil War Romance Given Splendid Production

Tom Terriss production
"THE HEART OF MARYLAND"
Vitagraph

DIRECTOR ..... Tom Terriss
AUTHOR ..... David Belasco
SCENARIO BY ..... William B. Courtney
CAMERAMAN ..... Tom Malloy
AS A WHOLE.....Thoroughly appreciable adaptation of favorite stage play; delightful Southern atmosphere
STORY.....Provided with a first rate scenario and given realistic and interesting production
DIRECTION.....Keeps his story moving toward the conclusion all the time; wastes no footage on battle scenes
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Some pretty effects
CAMERA WORK ..... Well judged
PLAYERS.....Catherine Calvert splendid type for leading role; Crane Wilbur does good work; cast well suited all through
EXTERIORS ..... Always pretty
INTERIORS ..... Good
DETAIL ..... All right
CHARACTER OF STORY.....A romance of Civil War period in which Southern girl chooses between duty to the South and love of her Northern sweetheart
LENGTH OF PRODUCTION.....About 6,000 feet

David Belasco's play of the Civil War has been a favorite for so long that a picture bearing the title "The Heart of Maryland" of itself is enough to attract attention. But that is not all. Tom Terriss has made a thoroughly fine picture that will bear comparison favorably with several of the so-called specials that are being released, although his production is not claiming such prominence. William Courtney's scenario was well prepared in the first place, but it remained for director Terriss to make it a reality. He has retained Belasco's original story, and presented it with a deftness that makes the picture first class entertainment.

First of all a delightful Southern atmosphere and real Southern backgrounds are to be found, the old colonial mansion, the costumes and general air characteristic of the people, all add to its realism. The general production values are all splendid. The story moves along smoothly and surely, to a definite conclusion. There are no interruptions to break the well sustained interest. There are no long battle sequences to bore, only an acceptable number of short flashes, and then no actual bloody combats are used.

Catherine Calvert typifies excellently the character of Maryland Calvert, and her work throughout is interesting. Crane Wilbur, as her Northern sweetheart, plays with sincerity and good discretion. The minor characters are all suitable and do good work. The player impersonating Lincoln bears littls resemblance to the Emancipator, and one or two other soldier make-ups might have been improved upon.

Alan Kendrick, at the outbreak of the Civil War an officer in the U. S. Army, is forced to choose between serving the North or remaining true to his Southern sweetheart, Maryland Calvert. Alan chooses to serve the North, and the engagement is broken. Alan is captured by the Confederates and held prisoner in a church near Maryland's home. When Maryland learns that Alan's life is endangered she risks her life to save him and when the bell which announces Alan's death does not ring Maryland is found hanging to the clapper to prevent the sound. The girl is arrested and condemned as a traitor. In the meantime she assists Alan to escape.

Major Thorpe, a traitor to both the North and the South, holds Maryland a prisoner until Alan returns with evidence which causes Thorpe's arrest and gives Maryland back to her lover.

Should Make Your Box Office Feel Good

Box Office Analysis for the Exhibitor

If you want to show a really worth while feature, secure "The Heart of Maryland," and you will be sure to satisfy your folks with it. The fact that it is a war romance should not detract from its appeal since the romance is the prominent feature, with the actual war scenes few and not numerous enough to displease even those who balk at war pictures. You have a genuine Box Office title that shouldn't require further exploitation to get them interested.

Tell them they'll be well pleased with Tom Terriss' adaptation of David Belasco's stage play, and you can promise them a fine piece of entertainment. For those who may suspect long battle sequence be sure to tell them there are but few war scenes, and above all, no long shots of actual combat. Advertise the showing well in advance with large posters bearing the title.

Adv.

Film Baseball League Formed; Eight Teams Have Joined and More to Be Heard From

WITH eight teams definitely entered and several more still to be heard from, a long step has been taken toward bringing about more amicable relations between the home offices and exchanges of motion picture producing companies in New York with the formation of the Film Baseball League. It was organized at a meeting held at Paramount's home offices June 17.

The offices represented were: Universal, Paul Perez; Goldwyn, Walter J. Cammer; Hodkinson, J. J. Van; Pathe, I. Wormser; Fox, M. J. Starr; First National, Harry Hollander; Vitagraph, Robert Horsley; Famous Players, Wm. S. McIlvain.

Arthur James, editor-in-chief of Moving Picture World, was elected honorary president of the newly formed league to act in an advisory capacity in adjusting disputes. The election was made because of Mr. James' ready response to a request for co-operation in starting the league.

Other officers elected were: C. L. Gartner of Paramount, president; Harry Hollander of First National, vice-president; Martin J. Starr of Fox, secretary; J. J. Van of Hodkinson, treasurer, and Walter F. Eberhardtof Paramount publicity director for the league.

In order to accentuate rivalry between the teams, so that two teams from the same organization would not be competing for the pennant, it was unanimously decided to have only one nine from each producing organization so that producers having exchanges and home offices here will be represented by only one team.

A financial committee was appointed consisting of M. J. Starr of Fox, chairman; Thomas Walsh of Paramount and Paul Perez of Universal.

Efforts are now being made to secure grounds for the games, which will be played Saturday afternoons, although deviations from this schedule will probably be made in cases where the managers of both teams agree on such a change. It is anticipated that these contests will bring out representative attendances from the home offices and exchanges of the various film companies.

Play will be started immediately following the drafting of rules and schedules which, it is expected, will be completed during the present week.

W. E. Greene Has Been Named President of Pyramid Pictures

WALTER E. GREENE, one of the best known men in the motion picture industry, is the president of Pyramid Pictures, Inc. This announcement was made this week by Arthur N. Smallwood, president of Smallwood & Co., Inc., investment brokers, of 150 West 34th street, which concern is in charge of the financing of the new million dollar corporation. Only the finest type of pictures will be given to the independent market by Pyramid Pictures, Inc., it is stated.

After his election to the presidency of Pyramid Pictures, Inc., Mr. Greene and Ray C. Smallwood, who will be in charge of the first producing unit, conferred, and it was decided to go ahead with the first production as fast as possible. A long term lease will be made for a studio in New York City.

Good Pictures Necessary

"The independent producer will do more to bring about bigger and better conditions in the motion picture world than any other producing unit," declared Mr. Greene. "But to cope with the situation, it is absolutely necessary to give the independent exhibitor pictures that class with the best in the market, and with this in view, I have taken the presidency of Pyramid Pictures, Inc.

"Banking principles will be employed in the making of Pyramid Pictures. Not a penny will be wasted, yet not a penny will be spared in the making of big and better independent products."

WALTER E. GREENE

Bay City Film Sues

Suit has been filed in the New York Supreme Court by the Bay City Film Corporation to recover $6,160 from the Community Motion Picture Bureau. It is charged by the plaintiff that in May, 1919, it made a contract with the defendant for certain prints of 2,000 feet each, valued at $80 each, and that it carried out its portion of the contract, and that it delivered 137 prints, all of which it is alleged were in first-class condition and usable, but that it received payment from the defendants for but sixty of the prints and has been obliged to sue for the balance.

Fox Film Answers Suit Brought By Scenarist

The Fox Film Corporation has filed its answer to the suit brought against it by Alexander J. Gordin in the New York Supreme Court, in which he seeks to enjoin the corporation from continuing its exhibition of "Queen of Sheba" and to account to him for any damages he may have sustained by reason of the alleged breach of contract.

The Fox corporation admits it employed Gordin in February, 1919, to act as an assistant in its scenario department and that on January 10, 1920, he was instructed to write a scenario based upon the character of the "Queen of Sheba," which, if acceptable, would be used. He was instructed, it is alleged, to forward the same without delay, as soon as he completed parts of it, to J. Gordon Edwards, director at the Hollywood studios, but that he neglected and refused to do so despite repeated demands made on him, which resulted in his discharge on March 13, 1920.

Fox says that he was paid $70 a week between January 10 and March 13, 1920, without receiving any benefit to the company, and that his conduct required them to engage another scenario writer for "Queen of Sheba." Damages of $1,000 are asked as well as dismissal of the action brought by Gordin.

Rainbow Asks $100,000 of Fanchon and Marco

Suit has been filed in the New York Supreme Court by Fred Roberts, president of the Rainbow Film Corporation, in which damages of $100,000 are asked from Francis Fanchon and Richard Marco, doing busisness under the firm name of Fanchon and Marco, at 1457 Broadway.

The complaint says the defendants are producing a performance at the Globe Theatre known as "Sun Kist." In this musical comedy, it is charged, are fourteen scenes depicting the operation and conduct of a motion picture company, and that there appears on the curtain and in these scenes the name "Rainbow Film Company," that one of the scenes depicts the engaging of actresses and actors and depicts this in such a manner as to be "salacious, improper and immoral," and that another scene describes the Rainbow Film Company to be "a fake."

Sues Over Notes

An action has just been filed in the New York Supreme Court by the Equity Pictures Corporation to recover $70,000 from the Associated Screen News, Inc. According to the complaint, three promissory notes were executed by the defendants payable to the order of P. A. Powers and carrying 6 per cent. interest. One of the notes was for $50,000 and each of the other two for $10,000, said notes to be payable in four months.

These notes, according to Equity, were subsequently assigned to the company by Powers for a valuable consideration, but it is charged that when they fell due, payment was refused.

Judgment for $2,719 Is Awarded Gail Kane

Acting on behalf of Gail Kane, actress, Attorney Nathan Burkan has filed a judgment in the New York County Clerk's office against the P. and W. Picture Corporation for $2,719. It is the result of a suit brought in the New York Supreme Court by Miss Kane in which she charges that in February, 1920, she made a contract with P. and W. for her appearance in "A Good Woman," for which, according to a letter from Lester Park, general manager of the defendant corporation, she was to receive $3,500. This letter was directed to Miss Kane, care of the Norma Talmadge Studios.

Miss Kane charges that she performed her part of the contract and received $1,000 on account, but was refused the balance, which, Park's letter states, was to be paid her from the first returns from the sale of the picture.

The motion picture people demurred to her complaint, but when she served them with an amended one, they failed to file their answer within the prescribed time and judgment was taken against them, which includes interest and costs.

C. J. Runey Moves

Larger and more spacious quarters in a four story brick building located in the downtown business section of Cincinnati have been secured by the Clarence J. Runey Motion Picture Company, maker of educational and commercial films and who also is the Cincinnati representative for Pathe News.

Begin Third Educational Drama; More Famous Stories Acquired

Work has just been started by Selig and Rork on the third of the two-reel dramas to be released by Educational. This will follow "The Northern Trail," James Oliver Curwood's "The Wilderness Mail," and "The Policeman and the Baby," from Cullen's story.

The third play will be based on another story from Curwood's pen, and in the leading parts will be Lewis Stone, Ethel Grey Terry and Wallace Beery. Following this will come a story by Mrs. Otis Skinner, "The Ne'er to Return Road." This won first prize as a one-act play, and was produced several years ago at a Lambs' Gambol. It is said to be intensely human.

Colonel Selig's collections of famous stories made it possible to begin work on these dramas with an exceptional list of authors from whose works to choose. This original list has been added to until now a library might be filled with the books of the famous men and women whose names are included.

Curwood, E. Phillips Oppenheim, Randall Parrish, Hallie Erminie Rives, Sir Gilbert Parker, Harold McGrath and several other famous writers were on the list announced at the time plans were begun for the two-reel dramas. The list of authors, all well known and most of them internationally famous, most of whose works are now available, also includes Mary Roberts Rinehart, Anna Katherine Green, Amelia E. Barr, Gen. Charles King, Virginia Terhune Van de Water, Dan Coolidge, Howard L. Terry, William MacLeod Raine, Opie Read, Joan Conquest, Maibelle Heikes Justice, Mary Hartwell Catherwood, Will M. Hough, Arthur Preston Hankins, Roy McCardell, Cornelius Shea, William Anthony McGuire, J. A. Lacy, Clara Louise Burnham, Montague Glass, Earl Derr Biggers, Leo Tolstoi, Merton Ellis, Gilson Willetts, Frank X. Finnegan, Hugh Pendexter, Wallace C. Clifton, Charles Coghlan, Bertrand Sinclair, Ella Wheeler Wilcox, Hetty Gray Baker, Richard Harding Davis, George C. Shedd, W. C. Beale, Meredith Nicholson, McKee Rankin, Harris Merton Lyon, Addison Howard Gibson, Anthony Hope, J. Edward Hungerford, Rida Johnson Young, Louis Tracy and Edward Locke.

New Comedy Film

The D'Art Film Company made its appearance in the Borough of the Bronx, New York, with Aug. C. Ciofalo of 715 E. 181st street, Bronx, as head of the company.

They will produce two reel comedies. The first one is completed, ready for release and titled "Shortys' Mix-Up." The releasing condition is under consideration.

THESE MAY BE PROHIBITION TIMES, BUT I STILL HAVE MY JOHNNIE WALKER

Says Edna Murphy happily in the Fox entertainment, "Live Wires," in which Johnnie and she are featured. Why did Walker change the spelling of his Christian name?

Has Big Role

In the Paul Powell production of E. Phillips Oppenheim's story, "Twice Wed," adapted for the screen by Mary O'Connor and now being produced in Paramount's London studio, Minna Grey, one of the best known film actresses in England, is cast for the part of the heroine's elder sister. Miss Grey has played important roles in a large number of well known British screen productions, and in England is known as "the Mrs. Kendall of the screen."

Two Films for Release June 26

Sir Gilbert Parker's famous novel "The Money Master" has been picturized by George Melford for Paramount under the title of "A Wise Fool" and will be released June 26. Paramount also will release "Sham," starring Ethel Clayton on the same date. James Kirkwood plays the leading part in "A Wise Fool."

Mae Marsh Very Popular in South

The popularity of Mae Marsh in the State of Texas, particularly in Dallas and Houston is reflected in the unusually large volume of bookings for her last R-C production "Nobodys' Kid,' according to Charles R. Rogers, general manager of distribution for R-C Pictures Corporation.

Ever since she achieved note for her artistic performance in "The Birth of a Nation" Mae Marsh has had a big following South of the Mason and Dixon Line.

Finish Melford Film

"The Great Impersonation," George Melford's Paramount picture of E. Phillips Oppenheim's book, has been completed. Mr. Melford took his company back to Hollywood from San Francisco this week, after making scenes in Burlingame of exteriors to represent the grounds of the hero's ancestral home.

"Get-Rich-Quick Wallingford" Is to Be Released in the Fall

"The screen character comedy drama that will make millions roar with laughter" is the prediction made for "Get-Rich-Quick Wallingford" by Cosmopolitan Productions which will release the picture next Fall. Adapted from the stage success by George M. Cohan, that played in practically every city in the United States a few years ago, "Get-Rick-Quick Wallingford" transfers to the screen not only all of the clean, wholesome humor of the famous playwright, but adds many laughs that could not be compassed within the comparatively restricted limits of the spoken drama.

The climax in the adventures of J. Rufus Wallingford and his partner in sharp dealing, "Blackie" Daw, forms the theme.

Cosmopolitan Productions claims for "Get-Rich-Quick Wallingford" more smiles, chuckles and laughs to the foot than any other motion picture comedy drama has been able to evoke. Furthermore, it is said to be distinctly 100 per cent. American—written, directed and acted by Americans, about a typical American small town and actuated by fine American ideals as to uprightness, square dealing, progressiveness and family life.

Pictures of Election Riots in Ireland Difficult to Obtain

Editor Emanuel Cohen, of Pathe News, confesses additional appreciation of the exclusive pictures of election riots in Ireland on receipt of a letter from Cameraman J. Gordon Lewis describing the difficulties and personal dangers encountered in obtaining them. The portions of the letter quoted below suggest the reasons why these Pathe News pictures were so exclusive:

"I have been in Belfast and the district for the past week covering Northern elections, and have had a very warm time of it. The Northern people in particular are very much against photography. They have it fixed in their minds that it is for propaganda against their cause, or for identification purposes. They are, in consequence, very hostile toward all photographers.

"You can judge of this by the fact that no concern sent a cameraman to film the elections, and as a conseqence, I had every scene exclusive from the opening to the closing of the campaign. There were numerous nasty situations to face, one being in the village of Hillhall, where, despite my military, police and unionist permits, a police constable refused to allow pictures of any sort to be taken. When I persisted, he threatened to put me under arrest. Similar incidents happened daily."

Famous Players to Release Nearly 100 Paramount Pictures Next Year

From ninety to ninety-five Paramount pictures will be released next season, it was announced this week by S. R. Kent, general manager of the distribution department of the Famous Players-Lasky Corporation.

"Reports from our district managers, assembled in their annual convention in New York," said Mr. Kent, "show that exhibitors next season will need a continuous supply of big productions for their screens. But these reports also show that these productions, because of general industrial conditions, must be of an unusually strong box-office power.

"The motion picture industry, in common with other big businesses, has been going through a most salutary period of readjustment or change. There has been a general shaking-down, a tightening up all along the line. To every branch of the industry—production, distribution and exhibition—there has come the call for better service, for greater efficiency. In production, general depression has sifted out the weak spots and has decreed that the weak attractions can no longer survive.

Better Distribution

"In distribution the cry is for greater service, more efficient handling of product, less waste, and greater co-operation between distributor and exhibitor. And in exhibition, the public has registered its command for real entertainment, real showmanship and a closer study of what the public wants.

"All of these changes undoubtedly have worked some hardship on certain people; but they have been necessary for the continued welfare of the motion picture industry, and because of them this industry is now on a finer foundation and is in a better position than ever before for definite progress along sound business lines.

"Mr. Lasky, in charge of production, had laid plans for a strengthening of the Paramount producing organization to bring Paramount Pictures to an even higher standard than they have set in past seasons. Stronger personalities will be seen as Paramount stars in our various star pictures, and our super-productions will be reinforced by the presence in their casts of several well-known stars, thus giving exhibitors not only the selling power of our big directors' names and abilities, but also the attraction of strong personalities in the casts. On the other hand, doubtful units have been eliminated.

"While the production department is raising the standard of its pictures, we in the distribution department are planning an enlargement of our service to exhibitors so that they will receive an even greater return from our pictures.

Closer Relationship

"We shall schedule our pictures only thirty days in advance. We shall have a representative of the sales department stationed continually at the studios to give us advance information on productions in work and to establish a closer liaison between the producing and distributing branches of the company.

"The sales school, which is now holding its third class, will continue its sessions regularly, feeding the distribution department constantly with men better trained in the Paramount idea of increased service to exhibitors. We shall hold a bookers' class once a year and also will soon start a class for office managers.

"To increase our service to exhibitors in small towns we plan to enlarge our exploitation force by the addition of thirty men. More than ever the small town exhibitor needs the help of trained exploitation men to enable him to get the maximum receipts of his theatre. We are building up an organization to help exhibitors with the idea that merely renting film to a man is not enough; the film-selling organization should help the exhibitor to sell his picture to the public. This is the basis of merchandising in other industries; it must be the basis of our sales method."

HER HAIR WAS A GOLDEN SNARE THAT ENMESHED THE HEARTS OF MEN

Lewis Stone, Noah Beery and Ruth Renick in "The Golden Snare," a Hartford-First National production based on James Oliver Curwood's story

Make Plans for a Big Campaign

"The Face of the World," Irvin V. Willat's third independent production for Hodkinson release, was pre-viewed by the officials of the company on Thursday, June 16, and they were unanimous in declaring it to be one of the greatest productions which this director has thus far brought to the screen. The two featured players are Barbara Bedford and Edward Hearn. Arrangements are now being completed by the Hodkinson Corporation for an intensive advertising and exploitation campaign.

C. A. ("Doc") Willat, president of Willat Productions, Inc., who is in New York at the present time, has just purchased for his company "Fifty Candles," a Saturday Evening Post story by Earl Derr Biggers, which will be its next production for Hodkinson release.

Is a Timely Film in College Towns

Exhibitors in Boston, Syracuse, Buffalo, Rochester, Washington and other cities where colleges are located or in close proximity are finding "If Women Only Knew" a particularly timely subject for early summer showing, according to Charles R. Rogers, general manager of distribution for R-C Pictures.

Produced under the direction of C. Gardner Hunting and J. N. Naulty, the picture is said to be rich in the wholesome atmosphere of the American university. Many of its biggest scenes are "shot" in college environment.

THERE'S MUSIC IN THE AIR

When John Bowers and Molly Malone, Goldwyn players, get together

Catchy Title Aids in Exploitation

Lending itself to unique methods of exploitation by reason of its catchy title "What's A Wife Worth?" is setting a lively pace in early summer bookings, according to Charles R. Rogers, general manager of distribution for R-C Pictures Corporation.

The picture was produced under the direction of William Christy Cabanne, whose series of special features are an important item of the Robertson-Cole program. The title "What's A Wife Worth?" has been employed in clever fashion by many exhibitors who realize the value of such titles in exploitation.

Has Begun Work on "Jane Eyre"

Having completed "The Journey's End," his third independent production of the year, Hugo Bellin has commenced work on his fourth picture, "Jane Eyre," adapted from the famous novel of that name by Charlotte Bronte.

Mabel Ballin and Norman Trevor will play the leading roles in this picture, which will be a W. W. Hodkinson Corporation release.

Vitagraph's Hollywood Studio Space Comprises Forty Acres

Activities at Vitagraph's California studio recently expanded over an area of forty acres, the largest space in present use for picture production by any one company in Hollywood, it is alleged. Less than two years ago, Vitagraph was confining its Hollywood operations to ten acres. Now the original ten, with its stages and sets, are dwarfed by the increased construction and facilities that cover the additional thirty acres.

With the added space Vitagraph production in the West is now reaching its highest point. The films turned out there represents a big part of the nine productions recently announced by Vitagraph for September-October release. This includes all the studio work on the "The Son of Wallingford."

William Duncan has been spending the past week on night sequences along his lighted town set, for thrilling scenes and novel photographic effects for his special to follow "Where Men Are Men."

Antonio Moreno is spending a vacation, but Larry Semon is working at the studio, having recovered from his injuries.

Keeping in Personal Touch

By FRITZ TIDDEN

The London Film Renter and Moving Picture News says it has definite information that Lewis Levin, who is prominent in the sales force of Fox, has arrived in England for the purpose of selling outright the English rights to "Over the Hill" and "The Queen of Sheba," instead of the American company marketing its own product. The trade paper goes on to say:

"For our own part we should imagine that such a sensational announcement coming from one of the most prominent American manufacturing concerns, which has hitherto handled its entire output, will prove of very considerable interest to a large number of people in the trade. Exactly what it portends is not quite clear, though it may well be that the Fox Film Company, finding its hands becoming increasingly full in view of its big program of American pictures, and its production activities in this country, which are shortly to be put in train, may be anxious to be relieved of the immense amount of additional work which the marketing of two such outstanding attractions as "Over the Hill' and "Queen of Sheba" would naturally entail.

"It will be interesting to see which among the renting concerns in this country will rise to the occasion and secure these pictures, and we may be in a position to print more definite news in this connection next week."

* * *

Zena Keefe, the Selznick star, blames the present fashions for the high cost of street cleaning. Women formerly swept the crossings with their trains.

* * *

Elmer Pearson, director of exchanges for Pathe, finds time to run down to the Soundview Golf Club on Long Island every Wednesday afternoon for eighteen holes of the grand old game or is it ancient and honorable? The reports state that E. R. P. is a better sales manager than golfer, but at that he gets down to ninety occasionally, which isn't bad for a film executive, what!

* * *

Katherine Laffitte, of Riverside Drive and 135th street, New York, won the $50 in gold prize awarded by William Fox for the best poem on "The Queen of Sheba." More than five hundred poems were judged in the contest, from which Fox believed he could get a twenty line poem that would appropriately describe the beauties of the production and the Queen.

* * *

Many events pictured in photoplays would be considered extremely improbable—except in real life.

* * *

The organization of a motion picture company to make two reel comedies featuring Claire Whitney and Robert Emmet Keane was completed last week by Harold M. Goldblatt, an attorney. The pictures are to be produced at the Benedict Studios, College Point, Long Island, by Hal Benedict. The Forward Film Distributors, Inc., are to release the series of twelve productions. They will be put on the market one a month, with the first to come within a few weeks.

* * *

Everyone in the industry will be glad to know that Sam Palmer has returned to his desk in the Famous Players-Lasky publicity office after a long siege of illness.

* * *

Lynde Denig, the 100% juror, says he is sitting on an interesting case. But he won't let anyone sample any of it.

* * *

Arthur Brilant, the demon publicist up at Associated Producers, was called upon at the last moment to be part of an acrobatic act at the recent Friars Frolic. He was to be the pinnacle in one of those whirlwind Arab affairs, which is composed mostly of "Allez," "Hoopla's" and other unnecessary noises. Two other Friars were to make up the act, which was to have knocked 'em off their seats. They called Arthur for a rehearsal and the "Allez" "Hoopla's" and everything went all right, until they came to the acrobatic routine. The very first trick went awry. It seems that Arthur got up to his position on top of the other two but couldn't stay there. The consequence was that he didn't have presence of mind enough to land on his feet, with the result that he met the floor with the back of his 13½ neck. The impact knocked him for a goal, and he stayed cold for some minutes. In a few days the doctor told him he could move around and go down to his office, if he would wear a sort of corset contraption. When he arrived in the office looking like a Hart, Schaffner and Marx advertisement, with an Apollo like figure, he got such a razzing that he disobeyed the doctor's orders and appeared the next day as usual. And his alibi is that the fall was not his fault but that the understander slipped.

* * *

The most novel notion of a vacation well spent is that of Frank L. Shellabarger, facile publicist of the Arthur S. Kane forces. Mr. Shellabarger started off on his period of rest this week by making arrangements for a shady seat at the N. Y. Polo Grounds, to be reserved for the fortnight. When interviewed by a World representative during the packing of his grip and just prior to leaving for Bush Stadium, N. Y., Mr. Shellabarger said that he would not neglect physical exercise and would be sure to take several extra stretches at the seventh inning period.

* * *

On June 15 Pearl White, with several newspaper correspondents, made a flight in the first aeroplane used to inaugurate the service established by the Compagnie Generale Transatlantique (French Line) between Havre and Paris. This service has been established in connection with the regular sailings of the French Line steamers and cuts down the running time between New York and Paris by two hours.

* * *

The back page of a recent issue of Police Gazette was composed of a layout of bathing beauties. The caption stated they were a collection of famous Sunshine Comedy Girls. Two we couldn't place, but all the others were Sennett swimmers.

* * *

Such is fame. The London Film Renter and Moving Picture News calls him Arthur Wanger, in a 14 point head, when referring to none other than Walter.

* * *

"William A. Brady's 'Life' to Be Shown at Rivoli" Monte's gonna have a box.

* * *

Herbert Sutch has been appointed assistant director with D. W. Griffith, succeeding Elmer Clifton in that capacity. It is Sutch's sixth year with Griffith, beginning with the days of "Intolerance" and meeting no interruption excepting the time Sutch spent in the Canadian army.

In the majority of the recent Griffith pictures, Sutch has played character bits with improving strength. As the making of "The Two Orphans" will involve the use of thousands of extra players, Griffith will give his new assistant one of the most difficult jobs in the history of the industry for his first work.

* * *

Al Christie is visiting New York for the first time in five years. He is stopping at the Biltmore.

* * *

Gladys Hall has joined the editorial staff of Photoplay, of which James Quirk is editor.

* * *

Madame Nazimova, accompanied by her husband, Charles Bryant, will journey to New York to witness the Dempsey-Carpentier match on July 2. They will return immediately to Los Angeles. Sort of a "Come right east and turn around and go back west again."

* * *

Corinne Barker, with her mother, sailed for Europe June 25 on the Olympic. She will stay abroad two months. The last picture she worked in was "Inspiration," starring Marion Davies, and made for Cosmopolitan by Robert Vignola.

* * *

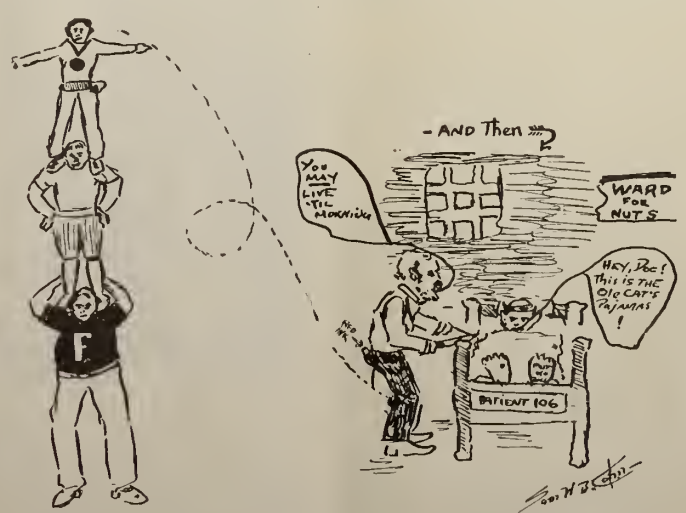
The new Loew State Theatre may be ready for opening August 1. The house is to show programs composed solely of pictures.

* * *

It is seldom, if ever, that a feature film has been retained for an extended engagement in a combination picture and vaudeville theatre on Broadway. "The Woman God Changed" has been playing at Moss' Broadway Theatre for three weeks.

* * *

Splendid presence of mind and superb wheelmanship on the part of Thomas Devito, a professional racing driver, engaged by Director Beranger to drive in the automobile road race which furnishes one of the big thrills in Johnny Hines new starring vehicle, "Burn 'Em Up Barnes," are responsible for averting what might have resulted in a serious if not fatal accident a few days ago on location near West-



OUR OWN MOTION PICTURE OF THE EVENT AND THE RESULT

SHE GOT HER LOCATIONS MIXED

Josephine Hill, a Universal leading lady, thought the director said they were going to a beach when he said mountain. Snow or sand, it doesn't seem to matter

wood, N. J. The course was to have been cleared of all vehicles but somehow a huge truck got by the officers and then proceeded to get in Devito's way just after he had made a dangerous and sharp turn. The other cars were closely following and had not Devito manouvered his machine so well and had crashed into the truck the others would have piled up on top of the wreck as they came around the turn.

* * *

"Heedless Moths," the Audrey Munson picture released by Equity, moved uptown from the Greenwich Village Theatre to the Frazee and proceeded to continue its good business immediately. Incidentally, "Heedless Moths" is the only independent picture playing in a legitimate Broadway house for a run.

* * *

James Dugan, assistant director at the Ambassador Studios, Los Angeles, for the Katherine MacDonald company, almost pulled a "Bebe Daniels." When Jim was told to explain to the judge why he should be going up Pico street at the rate of forty-five miles an hour he smiled suavely and passed the ticket on to an influential friend, who proceeded to get things all gummed up (as all influential friends do).

Next night on arriving at the house Jim was greeted by four uniformed minions of the law and escorted to the police station. The inquisitive desk sergeant asked what the young man's age might be, and upon consulting the clock and calendar Jim found he was just two minutes over twenty-three.

The big hearted sergeant decided that no young man should spend his birthday in jail, so Dugan was allowed to pay a fine and return to the peace and quiet of the family hearth. The space hounds at the studio are wild because Dugan did not get six months.

* * *

The announcement is made by Sam Morris, vice-president and general manager of distribution, that he has appointed C. C. McKibbin branch manager for Select Pictures Corporation in the Pittsburgh territory. McKibbin succeeds C. E. Holah, resigned.

The new branch manager is one of the best known film men in the Pittsburgh district. He knows the distribution business thoroughly and has a legion of friends among picture-showmen with whom he will come in contact.

* * *

Andrew J. Callaghan, president of Andrew J. Callaghan Productions, Inc., arrived in New York from the West Coast recently and will spend several days in the city studying the picture situation from the viewpoint of the executives. He has been in consultation with Arthur S. Kane, president, and John C. Ragland, general manager, of the Arthur S. Kane Pictures Corporation, which acts as Eastern representative of his company in the handling of the Bessie Love features.

* * *

Under the direction of F. F. Creswell, the third Paramount salesmen's class opened last week at the home office of the Famous Players-Lasky Corporation, with thirty-four students present. Talks outlining the aims and policies of the company were given by officials of the corporation.

The students are P. J. McKinley, F. Hunt, J. L. Raper, S. Cooley, R. D. Koser, J. H. McIntyre, E. M. Kempner, J. W. Thurlow, A. A. Grimes, J. H. Grainger, H. Antin, B. F. Burham, J. B. Meley, F. E. Wagoner, L. H. Owens, W. C. Johnson, J. H. Elder, H. I. Herton, W. J. Clark, Louis E. Vogel, A. P. Longdon, H. V. Larkin, H. F. Neill, V. C. Jacob, H. J. Mann, T. Millette, E. P. Moran, W. H. Carmichael, L. F. Edelman, E. E. Geyer, C. A. Roeder, V. R. Moore, W. C. Winship and C. R. Christensen.

It is understood that the life of Police Commissioner Enright is to be made the basis of a feature film. The title will be something like "From Farm Boy to Police Commissioner." It is said the Commish is far too busy to appear in the film himself so it will be necessary to have a ringer. Also, we learn that the official is partly of the belief that it is beneath his dignity to work under the Kleigls. The young gent who wrote the news item of the proposed picture for the Tribune said that rehearsals would start before the fall crime wave set in.

* * *

Winfield Sheehan has returned from a very successful trip through most of the countries of Europe in the interests of the Fox company. He has nothing to say for publication at the present time.

* * *

If you hear loud, raucous laughter coming from the direction of the Catskill Mountains it is the trout and the big-mouthed bass of the region laughing up their finney sleeves. The low down is that Bill Yearsley and P. A. Parsons have returned to their desks at their respective offices from their vacation at Arkville, Delaware County, New York. The vacation was for the general purpose of fishing.

* * *

The National Board of Review has issued Bulletin No. 6 of its list of exceptional photoplays. The pictures mentioned are "J'Accuse," "A Small Town Idol," "The Woman God Changed," "Peck's Bad Boy," "Boys Will Be Boys," "Salvage," "The Queen of Sheba," "The Call From the Wild," "Sham," "The Last Card," "The Road to London," "Gypsy Blood" and "The Silver Car."

* * *

The features at the following theatres next week are: Capitol, "Carnival"; Criterion, "The Golem" remains; Rialto, Ethel Clayton in "Wealth"; Rivoli, "The Bronze Bell"; Strand, "Salvation Nell."

* * *

Our service department this week suggests that exhibitors place outside their theatres a one-sheet stating that it is twenty per cent. cooler inside than in the well known street.

* * *

Charles W. King, Universal's representative in Havana, Cuba, is in New York. He is keeping his temporary residence a deep secret. He says he never knew he had so many friends, but that all welcoming speeches and friendly salutations end up with the same question:

"Did you bring Havana cigars up with you?"

* * *

The good ship Virginia (John C. Brownell—Universal scenario chief, owner and skipper) is booked to sail from the home port of Mamaroneck for unfriendly waters July 1. Brownell has impressesd a member of the Universal Publicity Department as First Mate, galley slave and miserable crew. For friends wishing to communicate—the Radio call is B. Y. O. L.

* * *

Hunt Stromberg arrived in town from the coast early in the week.

Cries of "Break away," "Let Go," and "Come up for air," had no effect on a couple bidding farewell to each other the other day on the gangplank of the Mauretania. The big ship was late and the crowd was held up; the man with a stopwatch said it was 4 minutes and 52 seconds while the couple embraced and kissed. A steward tried to break the jam, and in his politest tone said to the pair:

"I beg your pardon, but you are blocking the way and really—"

"You mind your own business! He's my husband," said the woman, and the couple clinched again. Finally she got aboard and there was mild applause.

William A. Brady, who was there to see his daughter, Alice, and her husband, James L. Crane, sail, declared it was the best long-distance farewell he ever saw.

"They would censor it on a screen," said Brady.

* * *

Edward Moffat, Universal Advertising Director, is going to buy a Ford or something with the money he has won at Titles. Titles is not a card game but the system by which Universal awards $25 to the employee or executive who suggests the best title for a Universal special attraction. Mr. Moffat won five straight.

* * *

Al Feinman has been appointed advertising and publicity director for Reelcraft, to succeed Victor Nurnberg. Al's new work will not interfere with the work he is doing for Inter-Ocean.

AUTHORS IN HOLLYWOOD

Charles Eyton (center), manager of the Lasky studio, shows Edward Knoblock (left) and Samuel Merwin (right) over the plant. The two authors are writing for Paramount Pictures

Clara K. Young Is Cordially Greeted

Clara Kimball Young made her way last week through enthusiastic crowds that lined her every step in Atlanta, Birmingham and Montgomery, Ala. Days before her arrival in each city, the press already hailed her coming from front pages, and when Clara finally alighted from the train, the mayor and a notable reception committee stood in readiness to do her homage. As many as 15,000 people crowded the streets in an effort to catch a glimpse of their screen idol. Every time Miss Young left her hotel, the mobs blocked her passage and called a halt on her progress.

The papers tell the story of Clara Kimball Young's tremendous ovation more powerfully than any outsider. Similar to her previous visits to the Southwest a half year ago, the visit of Miss Young was everywhere made a civic function, and all varieties of honors and decorations were bestowed upon her by officials, clubs and business organizations.

Gareth Hughes in Two More Films

Following "The Hunch," the forthcoming Metro release in which Gareth Hughest will first be presented as a full-fledged screen star, this young actor, whose enactment of the title role of "Sentimental Tommy" brought him celebrity overnight, will appear in two more George D. Baker productions. They are to be produced by S-L Pictures at the Metro studios in Hollywood, where "The Hunch" is being made.

First of the two is "Garments of Truth," a photoplay from the story of the same name, written by Freeman Tilden and published originally in Pictorial Review.

The second is a comedy of barnstorming life, "Little Eva Ascends."

Goldwyn National Advertising Campaign to Aid Theatres Showing Fall Pictures

Goldwyn Pictures Corporation will, in the fall, enter upon an unprecedented national advertising campaign designed to push the Goldwyn trademark through the advertising of individual pictures of outstanding merit and box office appeal.

Conceived by the sales and advertising departments in close co-operation, the campaign is more far-reaching in scope than any motion picture advertising campaign that has ever been launched, Goldwyn claims. It differs radically from all other campaigns.

It is designed to aid the individual exhibitor in drawing patrons into his theatre while the picture is being shown—not only in first run theatres, but in second, third and fourth run houses.

Simultaneous Release

Involved in this advertising campaign is a new policy of distribution. The photoplays selected for this national publicity will be shown simultaneously in over 150 first run houses in as many key cities. Full page and double page advertising layouts will appear in thirty magazines with nation-wide circulations that will be on sale on the news-stands the week preceding the showing.

The total number of readers by the thirty magazines is 27,000,000, estimating three readers to each copy of every magazine and deducting 45 per cent. for the duplication of readers among various periodicals.

The two first Goldwyn quality productions to be advertised nationally will be "The Old Nest," an adaptation of Rupert Hughes' novel, and "Dangerous Curve Ahead," an original screen story by Mr. Hughes. The former will be released on September 11 and the latter on October 2.

Goldwyn's advertising for these two pictures will not alone benefit the exhibitors who show them in first runs, but in the subsequent runs, for the life of a magazine is not one day, as in the case of the newspapers, but from three to six weeks.

The thirty magazines selected to carry this national advertising campaign include the American, Collier's, Cosmopolitan, Good Housekeeping, Ladies' Home Journal, Literary Digest, Red Book, Saturday Evening Post, Woman's Home Companion, Adventure, Ainslee's, Argosy, All Story, Detective Story, People's, Popular, Short Stories, Smith's, Top Notch, Western Story, Everybody's, Hearst's, Life, Munsey's, Physical, Motion Picture Classic, Motion Picture Magazine, Movie Weekly, Photoplay, Pictureplay and Shadowland.

Goldwyn's new national advertising policy for individual pictures and the change in releasing entailed will make it possible, for the first time in the history of motion pictures, for 40 per cent. of the country's population—42,000,000 persons in all the designated key cities—to have an opportunity of seeing the first showing of a big picture, in one week. Of these 42,000,000 persons, investigation has shown that 14,009,362 are "movie" fans.

While the total number of fans in the country is estimated, after the gathering of many statistics, at 26,000,000, the number of readers Goldwyn will reach through the thirty magazines is 27,000,000, or 1,000,000 more persons than are accustomed to patronize the picture theatre.

Exhibitors to Benefit

Every exhibitor who books "The Old Nest" and "Dangerous Curve Ahead" will receive the full benefit of Goldwyn's national advertising. And every exhibitor who books any Goldwyn production will benefit from the campaign, for the actual artistic merit, human appeal and box office value of the two pictures now selected for national advertising will add tremendously to the pulling power of the trademark, "A Goldwyn Picture," says the announcement.

New Farce Comedy

Goldwyn announces the purchase of the screen rights to "His Back Against the Wall," a rapid fire farce comedy of a New York East Side tailor who puts up a bluff that he was a man with character and purpose when he went west and who really became such a character. The story was published as a novelette in a recent issue of the Western Story Magazine.

Goldwyn Has Two Big Italian Films for Next Season

Included in its fifth year productions now being advertised for fall release, Goldwyn includes two of the greatest spectacular photoplays ever filmed, both Italian productions.

The first one to be released will be "Theodora," based upon Victorien Sardou's drama of the same name in which Sarah Bernhardt won her most brilliant success. It is a tale of Constantinople in the fifth century.

"Theodora" was two years in the making. More than 30,000 persons appear in it. Vast armies wage warfare upon the screen. During the revolt of paganism, hundreds of lions are shown being turned loose in the amphitheatre.

The other Italian spectacle acquired for American distribution is a screen version of Gabrielle D'Annunzio's novel of the founding of Venice, "La Nave," to bear the translated title of "The Ship."

It required a year to make the film version of "The Ship." In the leading role Ida Rubinstein, most famous Russian danseuse, gives a wonderfully vivid and gripping performance.

Goldwyn's Two Biggest Features for the Fall By Rupert Hughes

Rupert Hughes has done some remarkably fine writing for motion pictures in the past, but nothing so genuinely human and appealing, nothing so extraordinarily entertaining and moving as his two new photoplays scheduled for early fall release by Goldwyn, it is said.

These pictures are "The Old Nest," put into continuity form from his novel of the same name by the author himself, and directed by Reginald Barker, which is now having a pre-release showing at the leased Astor Theatre, New York, for a limited run at the regular theatrical scale of prices, and "Dangerous Curve Ahead," an original photoplay story which Julien Josephson helped the author to put into continuity form.

Goldwyn thinks so highly of these two productions that they have been put in a class by themselves and an entirely new releasing arrangement, in connection with a unique national advertising campaign, has been arranged, by which they will be shown in 150 theatres in as many key cities in the first week of their release. This plan is explained in detail elsewhere. "The Old Nest" will be released on September 11.

Following upon such screen successes as "Scratch My Back," and "Hold Your Horses," the two new pictures prove that a new figure of world-wide importance to the development of motion pictures from an industry into an art has arisen in the person of Rupert Hughes.

Mr. Hughes has burst like a meteor into his present prominence in the screen world, but it is the result of hard and intelligently directed work. In accordance with Goldwyn's policy of asking the author of a scenario to go to its Culver City studios to aid in its production, Mr. Hughes spent eight out of the past twelve months there studying every detail of motion picture production, the preparation of screen scripts, photographic technique (he has invented several new effects in motion picture photography), the selection of players who will photograph well and be able to live his characters, the directing of pictures, the writing of titles, and the cutting and assembling of the film.

The scenario and continuity for "The Old Nest" was prepared from the novel by Mr. Hughes himself and he personally assisted Reginald Barker in directing the picture. The cast for this production is the greatest, in point of number of players involved and standing in their profession, that Goldwyn has ever employed in the making of any picture.

Mary Alden has the leading part. Others are Dwight Crittenden, Nick Cogley, Fanny Stockbridge, Johnny Jones, Buddy Messenger, Cullen Landis, Lucille Ricksen, Louise Lovely, Robert Devilbiss, J. Park Jones, Marie Moorehouse, Billie Cotton, Helene Chadwick, Marshall Ricksen, Molly Malone, Theodore von Eltz, Roland Rushton and M. B. Flynn.

"Dangerous Curve Ahead" possesses, it is said, the same human touch, the same power to translate everyday actuality to the screen in terms of comedy and drama that interest, arouse the emotion and amuse, that make "The Old Nest" unusual. It was directed by E. Mason Hopper while the continuity was prepared by Julian Josephson. Helene Chadwick and Richard Dix have the leading roles.

Goldwyn's Exchange Managers All Jazzed Up for Fifth Year

The managers of Goldwyn's twenty-two branch exchanges are all back at their respective headquarters from the Goldwyn sales convention recently held at the Culver City studios, where they came into direct personal contact with Goldwyn directors, players and officials, and where they saw private showings of the first of the firm's fifth year product, to be released in the fall, and watched other pictures which they will market, in the actual making.

For the first time in the history of a large motion picture producing organization, it is said, the sales department and the production staffs discussed their common problems. The sales representatives related their personal experiences in selling various types of pictures, and the studio staff revealed many production methods that will give the sales force good talking points.

As a result of the convention, a closer understanding between the Goldwyn sales and the production units has been established; and two separate divisions have been closely welded together within the organization.

The enthusiasm for Goldwyn pictures and for the new Goldwyn sales methods, and the big, unique national advertising campaign upon which the firm is soon to embark, was so intense in all the branch managers that they came away from the convention determined to handle the fifth year product in keeping with the new policy of sales and advertising. Their enthusiasm will be communicated to the individual salesman.

Goldwyn Advance List of 25 Productions for Its Fifth Year; Flexible Rental Plan

To start its fifth year Goldwyn offers exhibitors an advance list of twenty-five productions among which, it believes, there are a number of motion pictures which will take rank with the greatest contributions to screen art.

Goldwyn is confident that these productions, taken as a group, have never been equalled by any producer at any time. It is an extraordinarily inclusive group, for it contains every class of theatrical entertainment—dramas of simple, human, every-day American life, melodramas of rapid action and thrilling suspense, comedies that strike home with the swiftness and precision of a rapier point.

It is one of the most diversified groups of productions that Goldwyn has ever offered to exhibitors, nevertheless each particular type of picture, Goldwyn believes, is better done than in past releases. Screenings of its fifth year product are now being held at all twenty-two Goldwyn branch exchanges.

Goldwyn's fifth year productions will be offered for rental to the exhibitor under a flexible plan which is most simple and most equitable. Individual pictures may be booked or a group of pictures may be contracted for. And also in order to provide the fullest measure of protection to the individual exhibitor, Goldwyn has decided to grant a limited number of franchises for its season's output.

The Goldwyn franchise plan was devised at the request of hundreds of theatre owners and managers who have felt that it would be a most desirable advantage for them to possess a corner on Goldwyn service. The decision to grant a limited number of Goldwyn franchises was reached in order to give the individual exhibitor the most protection at the fairest price. He is guaranteed a number of worthwhile productions at a price per picture he can afford to pay.

In order that the dramatic fibre of each production shall be the sole factor in the transaction, there will be immediate screenings in all Goldwyn branch exchanges, enabling the exhibitor to see and appraise the products that he will receive under the Goldwyn 1921-1922 franchise.

Beginning with September every magazine reader in the country will learn from the advertising sections of thirty of the magazines with nation-wide circulations about the biggest Goldwyn productions a few days before the release to first run theatres. Full page and double page advertising spreads will be carried in these thirty magazines, reaching 27,000,000 readers. This unique and hitherto unprecedented national promotion program will be of great benefit to the individual exhibitor, as each Goldwyn resident manager will explain in detail.

Well Known Writers Whose Stories Will Be Screened Soon by Goldwyn

Author participation in the filming of stories has been carried to such length at Goldwyn's Culver City studios that the writer of a story, whether an original screen story, book or play, in most instances camps right at the studios during the preparation of the continuity and the photographing, titling and editing of the film.

Rupert Hughes, perhaps the most important author on Goldwyn's fifth year list, has spent eight months out of the past twelve, at the studios. Mr. Hughes not only prepares his own continuities, but writes the titles, aids in selecting the cast and in directing. He works out many little mechanical features which help to make a photoplay truer to life.

Mr. Hughes will have four pictures in the Goldwyn fifth year product, and perhaps more. Two of these have been completed, "Dangerous Curve Ahead," an original screen story, and "The Old Nest," adapted from his novel of the same title. Both are listed among Goldwyn's big features for the coming years. An original story for Tom Moore, "From the Ground Up," is now being photographed. A fourth picture, "The Wall Flower," is nearly ready for casting.

Mrs. Mary Roberts Rinehart will be represented by "The Glorious Fool," with Helene Chadwick and Richard Dix in the lead. Leroy Scott is the author of "The Poverty of Riches," a Reginald Barker production, and also "The Night Rose."

Gouverneur Morris wrote "Ace of Hearts," in which Leatrice Joy, Lon Chaney and John Bowers play the three leading roles.

Alice Duer Miller is represented by a screen adaptation of her story, "The Woman Who Hated Politics," called "She Got What She Wanted," and an original, "The Man with Two Mothers." Kathleen Norris has been signed by Goldwyn and her first story will be photographed during the year. The three former have been on the ground collaborating on the filming of their plays.

The foreign authors include Gabrielle D'Annunzio, Hall Caine, Victorien Sardou, Henning Berger and E. Phillips Oppenheim.. Their product is fully described elsewhere.

Katherine Newlin Burt, popular western novelist, has written an original screen story, "The Man from Lost River." Rita Weiman is the author of "The Grim Comedian" and Anzia Yezierska of "Hungry Hearts," both of which have recently been completed.

Charles Kenyon has written two stories directly for the screen after studying photoplay technique at the studio, "The Invisible Power," in which House Peters, Irene Rich and Sydney Ainsworth have the leading roles, and "Beating the Game," starring Tom Moore. Elmer L. Rice is the author of a Will Rogers' stellar vehicle, "Doubling for Romeo," and Edward E. Kidder of another, "A Poor Relation," from his successful comedy of the same name.

Edward Payson Terhune is the author of "Grand Larceny," the screen rights to which Goldwyn has just acquired, and John Frederick of "His Back Against the Wall." Perley Poore Sheehan wrote the two stories starring Betty Compson, which Goldwyn will release.

To Be Released After Trial Run

"The Old Nest," which is announced as the greatest picture Goldwyn ever made and a picture that will be talked about for years to come, will open at the Astor Theatre, New York, on Tuesday, June 28, for a legitimate run of limited duration.

It will be offered first to exhibitors throughout the country on September 11. It is not to be roadshowed. The Astor Theatre engagement is in the nature of a test run and will show the pulling power of the picture at top theatre prices.

"The Old Nest" is Rupert Hughes' heart-gripping drama of home—the simplest and most effective of themes. Reginald Barker directed it.

NOT STARS, PERHAPS, BUT THEY DO SHINE BRIGHTLY!

It's hardly necessary to name these Goldwyn players, but here goes, anyway—left to right: Cullen Landis, Lucille Ricksen, Louise Lovely, Mary Alden (in character "make-up" as "Mrs. Anthon" in "The Old Nest"), Helene Chadwick, and Richard Tucker

Detailed List of 25 Goldwyn Pictures Scheduled for Release for Fifth Year

Goldwyn announces twenty-five productions as an advance list for 1921-1922. Practically all of these productions have been completed. They are the work of American's foremost authors collaborating on the lot with the director. The list follows:

"The Old Nest," Rupert Hughes' story of the home, hailed as one of the greatest motion pictures of all time, with Mary Alden, Dwight Crittenden, Helene Chadwick, Cullen Landis and fifteen other principals.

"The Invisible Power," Frank Lloyd's production of Charles Kenyon's original photodrama of life's hidden forces, with House Peters, Irene Rich and Sydney Ainsworth.

"Ace of Hearts," the story of "the man who lived too long" by Gouverneur Morris, directed by Wallace Worsley, with Lon Chaney, Leatrice Joy and John Bowers.

"Grand Larceny," a drama of marriage and disillusion, by Albert Payson Terhune, directed by Wallace Worsley with a great cast.

"Hungry Hearts," a vivid drama of the melting pot, by Anzia Yezeirska, directed by E. Mason Hopper with an all-star cast.

Betty Compson in "For Those We Love," a great star, a stirring story and a wonderful cast including Lon Chaney and Frank Campeau.

"All's Fair in Love," Thompson Buchanan's lively comedy of manners, from "The Bridal Path," directed by E. Mason Hopper, with Robert Dix, May Collins and Raymond Hatton.

"The Grim Comedian," by Rita Weiman, a Frank Lloyd production, a dramatic tale of the irony of fate, with Jack Holt, Phoebe Hunt and Gloria Hope.

"The Night Rose," Leroy Scott's story of a underworld passion flower, directed by Wallace Worsley, with Lon Chaney and Leatrice Joy.

"The Glorious Fool," a Mary Roberts Rinehart picture directed by E. Mason Hopper, with Helene Chadwick and Richard Dix.

"Dangerous Curve Ahead," a Rupert Hughes' picture directed by E. Mason Hopper, with Helene Chadwick and Richard Dix.

"She Got What She Wanted," by Alice Duer Miller, directed by E. Mason Hopper, with an all-star cast.

"Doubling for Romeo," a starring picture for Will Rogers fashioned by Elmer L. Rice, directed by Clarence Badger.

"The Christian," Hall Caine's famous novel and one of the greatest stories ever told, with an all-star cast.

Betty Compson in "Even as Eve," a romance of the ages written by Perley Poore Sheehan and directed by Arthur Rosson.

Tom Moore in "The Man with Two Mothers," an original screen story written for Moore by Alice Duer Miller, directed by Paul Bern.

Tom Moore in "Beating the Game," an original Charles Kenyon story written for this brilliant star, directed by Victor Schertzinger.

"The Poverty of Riches," Reginald Barker's production of Leroy Scott's drama of money and marriage, with Richard Dix and Leatrice Joy.

Tom Moore in "From the Ground Up," an original story by Rupert Hughes, directed by E. Mason Hopper.

"The Man from Lost River," a romance of the trails by Katherine Newlin Burt, directed by Frank Lloyd, with House Peters and Fritzi Brunette.

Will Rogers in "A Poor Relation," from Edward E. Kidder's famous old comedy, directed by Clarence Badger with Molly Malone and Sylvia Breamer.

"The Wall Flower," by Rupert Hughes, directed by Rupert Hughes, a human and convincing story of modern American domestic life, with a big elemental theme.

"The Ship," a spectacular picturization of D'Annunzio's novel, "La Nave," directed by the poet's son, with Ida Rubenstein.

"Theodora," by Victorien Sardou, a spectacular drama of paganism's attempt to oust Christianity from Constantinople. Rita Jolivet in the role of Theodora.

"The Sin Flood," Henning Berger's "Syndafloden," the story of a crowd in the grip of fear. Directed by Wallace Worsley with a great Goldwyn cast.

"Beatrice," Herbert Brenon's production of Rider Haggard's story, with Marie Doro.

Men in Editorial Department Trained in Analyzing Audiences

The popularity of Goldwyn productions lies to a great extent in the trained intelligence of the men at the head of its editorial and scenario departments, in the belief of Goldwyn officials.

J. G. Hawks heads the Goldwyn editorial department. He has written more than 200 original scenarios, many of them achieving big success on the screen. He has been with Goldwyn at Culver City in his present capacity for three years.

Julien Josephson, one of the most expert preparers of continuities in the business, is one of Mr. Hawks' chief assistants.

Clayton Hamilton, formerly a New York dramatic critic and writer on theatrical topics, also a lecturer on the drama at Columbia University, has renewed his Goldwyn contract for another year.

Charles Kenyon, author of the famous drama, "Kindling," is a member of the editorial department at Culver City. Besides writing original scenarios (two of them are announced in Goldwyn's first group of fifth year pictures) Mr. Kenyon has prepared the continuity for several most successful pictures.

Paul Bern is a director as well as a scenario and continuity writer.

Ralph Block, head of the Eastern editorial department, was formerly dramatic critic of the Kansas City Star and of the New York Tribune. He has formulated several important features in Goldwyn's methods of dealing with authors and preparing a story for the screen.

SCENES FROM GOLDWYN'S FIRST SIX FALL RELEASES

Reading from left to right, top to bottom, they are the "Ace of Hearts," by Gouverneur Morris; "Dangerous Curve Ahead," by Rupert Hughes; "For Those We Love," a Betty Compson production; "The Invisible Power," a Frank Lloyd production; "Doubling for Romeo," starring Will Rogers; "The Old Nest," by Rupert Hughes, a Reginald Barker production

First National-Tully Deal Makes Guy Bates Post New Picture Star

"Omar the Tentmaker" and "The Masquerader," the two Richard Walton Tully plays in which Guy Bates Post has scored unbroken success for almost a decade, are to be produced for Associated First National. The deal between Mr. Tully and First National has been completed and work on "Omar the Tentmaker," which will be the first to be released, is already under way.

Guy Bates Post will be starred in both productions, which will be made by James Young with the personal assistance of Mr. Tully, who wrote and produced the plays for the legitimate stage. These productions will mark the advent of Mr. Tully, who also wrote "The Bird of Paradise," as a film producer and that of Mr. Post as a screen start. Mr. Post and David Warfield being among the few really big stars who have until now resisted the lure of the camera.

Mr. Post's popularity and that of the two plays in New York is demonstrated by the fact that prior to the sensational runs of plays like "Lightnin'," "Irene' 'and "The Gold Diggers," both "Omar' 'and "The Masquerader" were recorded among the topliners of theatrical history.

"Omar the Tentmaker' 'was put on in New York in January, 1914, and after more than four months on Broadway Mr. Post went on the road with it. His success was so great that he did not appear in any other play for 132 weeks, more than three theatrical years.

In September, 1917, Mr. Tully prepared "The Masquerader" for production and Mr. Post assumed the title role. The play ran more than five months, going to Chicago from Broadway. There it duplicated its success at the Studebaker Theatre, running eighteen weeks. Mr. Post and "The Masquerader" are credited with being the first combination that made the Studebaker a paying proposition. After a tour in the United States, Mr. Post took "The Masquerader,' 'with its original company, to Australia, and played there steadily for two years.

Both "Omar" and "The Masquerader" will be head liners of the Associated First National group of attractions for 1921-22.

Faversham Is to Star in "Justice"

William Faversham will be the star of the Selznick Pictures production of John Galsworthy's drama "Justice." This announcement is made by Myron Selznick, vice-president and production manager of the Selznick Pictures Corporation, who previously stated that the role of Falder in the Galsworthy play would be assigned to one of the present Selznick stars.

This will be Mr. Faversham's third Selznick picture, but his first this year. His last appearance on the screen was in the Hobart Henley production of Frank L. Packard's story, "The Sin That Was His."

Lichtman's Sales Drive Successful

The big Associated Producers, Inc., sales drive organized for the week of June 12 by General Manager Al Lichtman has gone over the top. The drive set a fast pace from the start, and while the standing of the various exchanges are still being computed at the home office, indications point to a most successful sales campaign.

Reports and play-dates are continuing to come in and it will likely be a week before definite figures are available. That many of the exchanges have set new records for volume of sales and cash collections is a foregone conclusion arrived at by a rough study of the situation.

200 Indiana Theatres Join in Pushing First National Week

The first observance of First National Week in Indiana was held the week of June 12, during which approximately 200 theatres in the state featured Associated First National Attractions on their programs.

More than a score of theatres in Indianapolis alone played First National attractions, the Circle, being the first run franchise holder in that city, featuring Constance Talmadge in "Wedding Bells," preceded by a spectacular baby ballet.

Virtually a full page advertisement was used in the Indianapolis Sunday Star and smaller ads were used in the News and the Times. Special one sheets and slides were provided the theatres and a publicity campaign conducted from the Indianapolis office, resulted in the newspapers throughout the state devoting considerable space to the campaign.

The advertising was laid out with the First National stars, forming a border to the page, including Norma and Constance Talmadge, Charles Chaplin, Charles Ray, Anita Stewart, Dorothy Phillips, Richard Barthelmess, Jackie Coogan, Marguerite Clark, Katherine MacDonald, Mr. and Mrs. Carter De Haven, Allen Holubar, Marshall Neilan and R. A. Walsh. The First National trademark was the center location at the top of the page.

A list of theatres playing First National Attractions was run at the bottom of the page, just below the sales points of the ad.

Eighty attractions released by Associated First National Pictures, Inc., were shown by several hundred exhibitors on the Pacific Coast, cooperating in a "First National Better Pictures Week," June 5 to 11.

Full page advertisements were placed in the San Francisco newspapers containing a complete list of the features, the theatres and towns and the dates on which each was to play. Around this information was a four-inch black border, with photographic insets of First National stars and three reproductions of the F. N. trademark. Under the heading was a statement boosting the trademark.

Hobart Bosworth Begins Work on Second Independent Film

Featuring a spectacular story and an all-star cast, Hobart Bosworth's second independent picture for Associated Producers' distribution, temporarily titled "Renunciation," entered production this week at the Thomas H. Ince studios.

An original story by Emily Johnson, adapted by Joseph Franklin Poland, "Renunciation" is a colorful and gripping drama of Alaska of the gold rush period and America of today. The adventures and perils of the early Yukon are contrasted, it is said, with a modern but no less absorbing business romance.

Bosworth will appear in the leading characterization, that of an Alaskan prospector and similar in type to the rugged roles in which he has established wide popularity. Heading the all-star support is Madge Bellamy, former Broadway stage favorite. William Conklin, Wade Boetler, Henry J. Herbert, Irene Blackwell, Colette Forbes, Lula Warrenton and others are cast in the remaining important roles. Rowland V. Leo, director of several former Bosworth successes, is again at the helm, with J. O. Taylor in charge of photography.

The picture calls for an unusual number of elaborate settings.

Sun-Light Arc Demonstrates Possibilities at Garden

The tremendous possibilities which the new commercial model Sun-Light Arc, with a light volume of 125,000 candle power each, offers to the educational and commercial fields, were vividly demonstrated at the opening of Tex Rickard's mammoth swimming pool at Madison Square Garden on the evening of Saturday, June 18.

Under the supervision of J. Justice Harmer, president of Sun-Light Arc Corporation, and Carl Nesbitt, general manager, the great lights were installed which made the interior of the Garden, from the surface of the pool which includes practically all of the old arena to the roof, a solid block of daylight.

Representatives of all the news weeklies were enabled to photograph the swimming and diving events, which formed the principal part of the program, together with general views of the crowds in the audience and the bathers.

Still photographers were present also from the news syndicates and the daily newspapers and they too were enabled to take snapshots of the various events with as much facility as at Coney Island at high noon. The occasion marked the first time that such varied photographic work has been possible in any place save in a motion picture studio.

Owing to the fact that Sun-Light Arc contains the light value of the entire spectrum, all of the riot of color was shown in its true values. From the Madison avenue end of the Garden a big studio model light with a color wheel attachment played upon the waterfall at the opposite side, changing the water as it cascaded downward into red, blue, green, yellow and occasionally a misty rainbow.

Twelve Sun-Light Arcs were used to light the whole Garden.

The new Commercial Model Sun-Light Arc, which is used at the Garden, is an improvement on the standard studio model in that the light volume has been increased from 100 to 125,000 candle power and the new light requires no attendant, burning continuously for two hours or more without attention.

ANOTHER OF THOSE TEMPESTUOUS TIMES

That the heroes have in laying siege to the affections of Constance Talmadge. Here it's "Up the Road with Sallie," a reconstructed Selznick picture

Live News from Everywhere

San Francisco

C. C. Griffin, of the Piedmont Theatre, Oakland, and president of the Motion Picture Theatre Owners of America, Northern California Division, has returned home from an executive board meeting of the national organization.

* * *

Leslie McCabe, who conducts the Liberty Theatre at Coalinga, was a recent visitor at San Francisco to arrange bookings and to enjoy a respite from the hot wave which has visited the valley.

* * *

McCrory & Miller are fitting up a fine airdome at Madera and will have it ready for use within a short time. Walter Preddey, of San Francisco, has furnished most of the equipment.

* * *

G. A. Metcalfe, who moved his main theatre supply store to Turk street, near Leavenworth, last year, is pioneering a new district, but will soon have neighbors. The Pathe Exchange, Inc., is erecting a fine building next door, while the Educational Film Corporation and the F. B. Warren Corporation have contracted for space in a building to be erected across the street.

* * *

W. S. Rand, Pacific Coast supervisor for United Artists, is in San Francisco for a stay of several weeks, and while he is here the local manager, Edward H. Baron, will make a trip through the interior calling upon exhibitors.

* * *

Harry Carney, the well known Universal representative, has returned to the San Francisco office from a trip along the northern coast. He attended the opening of the beautiful new Kinema Theatre at Scotia, built by the Pacific Lumber Company and operated by the Scotia Amusement Association. The theatre is in the heart of the redwood belt and is distinctive in many ways. Mr. Carney found business conditions in this territory showing an improvement, the rainy season being over and industries in full swing again.

* * *

Mrs. Thomas, who conducted the Globe Theatre in East Oakland for several years, but who recently gave up this house, has opened the old Triangle Theatre in this district, after having made extensive improvements.

* * *

The Victoria Theatre on Sixteenth street, one of the old-time district theatres of the city, is being overhauled, the operating room enlarged and new equipment installed.

* * *

Al Lichtman, general manager of Associated Producers, Inc., was a recent visitor at the San Francisco office, this being his first trip here since taking over this position.

The T. & D. Jr. Circuit, launched a few months ago, has taken over Godard's J Street Theatre at Sacramento and now has nine houses in its chain. Several interesting announcements of this kind are promised by the management for the near future.

* * *

During the recent visit of Harry Lustig he was the recipient of a fine gold watch, the prize offered by Metro to its district managers for the best territorial showing for April. The way the West Coast boys grab off those national prizes is a source of wonder to some. Maybe it's the climate.

* * *

Harry Lustig, Pacific Coast district manager for Metro; B. F. Rosenberg, of the Los Angeles branch, and Fred W. Voigt, of the San Francisco office, plan to journey eastward together to attend the Metro convention to be held in New York early in July. They are timing their trip so as to be able to attend the little strawberry party at Jersey City on July 2.

* * *

Loew's State Theatre at Sacramento has been closed for the summer, the plan being to reopen it early in September with "The Four Horsemen." The closing attraction was "Madonnas and Men," which was offered at increased prices, and Harry W. Oviatt, San Francisco representative of the T. W. Chatburn Enterprises, was there throughout the engagement.

* * *

E. H. Emmick recently motored to Los Angeles with J. N. Randolph to open an office there for Progress Features. The latter will be in charge. This new exchange has just purchased the rights for this territory to "The Call From the Wild," featuring Frankie Lee.

* * *

J. D. Truelove has opened a picture house at Pismo, a beach resort in San Luis Obispo County.

* * *

M. Lopez, an exhibitor of Manila, P. I., was a recent visitor here. He is on his way to Europe.

* * *

The Bell Theatre at Redwood City, which has been idle for a long time, is being renovated and will be opened soon.

* * *

The Kinema Theatre at Oakland is to be closed shortly and converted into a store building. The Kehrlein interests which operate this house plan to build a fine theatre in that city.

* * *

The Apex Motion Picture Film Corporation has filed a suit for damages of $50,000 against Anthony L. Noriega, president of the Motion Picture Operators Union of San Francisco; Herman Lubfin, business agent of the organization, and twenty "Joe Doe" members. The complaint sets forth that the defendants have entered into a conspiracy to drive out of business the Golden Gate School of Projection, where projectionists are being trained by the Apex interests, and that efforts are being made to wreck other enterprises in which this concern is interested. The suit, which has been filed in the Superior Court, not only calls for damages, but asks for an injunction restraining the defendants from molesting employes or patrons at the Republic Theatre, Sutter and Steiner streets.

* * *

The Krag Productions Company has been formed to utilize the scenery of this city and Northern California as settings for the two pictures it plans to produce. S. D. Adkisson, assistant manager of the Fairmont Hotel, is vice-president of the company and announces that the plays to be filmed will be "The Pathfinder" and "The Garden of Life," written by S. K. Johnson, who will also direct. The picture will depict outdoor life in Northern California amidst magnificent natural settings.

* * *

A Lasky company under the direction of George Melford recently visited San Francisco and secured scenes for "The Great Impersonation" on the Frederick Kohn estate. Ann Forrest, James Kirkwood and Winter Hall have important roles.

* * *

The management of the California Theatre has arranged for the personal appearance of Larry Semon at this house during the engagement of "The Bakery." The comedian broke a leg while making this picture, and it was this enforced vacation that made it possible for him to arrange to come to San Francisco.

Buffalo

It's beginning to look like Creatore will stay at the Shea Hippodrome all summer. At least that would be the case if the matter was put up to the patrons of this Buffalo house. So successful has been the engagement of this noted conductor as visiting conductor that Managing Director Harold B. Franklin has retained him for a third week. Creatore in two week's time has made a Boston symphony out of the Hippodrome ensemble.

Henry W. Kahn, Metro manager, has left Buffalo for New York where he will inspect the Great White Way prior to "sitting in" at the annual Metro convention which opens July 4.

* * *

Ben Fitzer, of Ben Fitzer Productions, Inc., reports that Al Sardino is rapidly recovering his haelth in a Syracuse hospital. Ben reports that his feature, "Madonnas and Men," is all set down state and he is now working on a big opening for Buffalo in the fall.

* * *

Frank Martin, of the Robbins-Eckel Theatre, Syracuse, put on a newsboys' party in co-operation with the Syracuse Herald last week; Orphans of the city were also invited. The attraction was "Black Beauty."

* * *

Three first runs in Buffalo, five in Rochester and two in Syracuse is the record put up by E. J. Hayes, manager of the Buffalo First National exchange last week. All were first run attractions. First National salesmen are now touring the territory in autos, which have been presented by the company. Mr. Hayes has joined the Film Row Golf Club, of which Dan Savage and Commodore P. H. Smith are members. The entire First National staff is now busy preparing to grab a large part of the $25,000 prize money to be awarded F. N. exchanges in a business drive.

* * *

J. G. Fater, Hodkinson representative in Buffalo, reports that Manager Howard F. Smith has booked a number of the company's big productions. The Elmwood, Victoria, Buffalo and the National, Niagara Falls, have also contracted for a large quota of Hodkinson offerings.

* * *

Howard F. Brink and his staff of R-C Pictures corporation veterans are going over the top in "The Wonder Man" contest. Ray Powers was on the casualty list for a couple of days last week. Official dispatches state that in scouting for a contract on the Carpentier production, he fell down the balcony steps in one of the Buffalo theatres, doing damage to his knee. Ray says he will be in Jersey City, July

Advertise that Special Feature with a
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Place in banner bearing automobile.
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Pianist plays it as Car proceeds.
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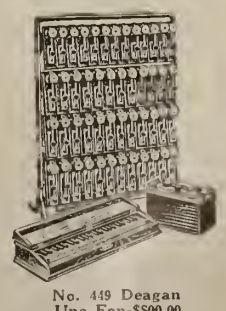
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2, if he had to go on crutches. Bob Matson expects to make the trip in his National speedster and a wireless from "Lightning" Bissell who is on the offensive in the eastern part of the state also declares that he will be on deck to see the new world's champion defend his title. W. H. Holmes, auditor, was at the Buffalo R-C office last week. Mr. Brink and Allan S. Moritz, Famous Players chief, toured to Rochester in Mr. Moritz's sedan a few days ago.

* * *

Louis Scalyo has sold the Eugenie Theatre in Niagara Falls. Louis is probably planning on taking life easy for awhile.

* * *

E. C. Berkey annouces that the Orpheum has been closed for the summer. The house will re-open in the fall.

* * *

Sam Carver of the Empire is now spending the summer at his palatial mansion at Crystal Beach, Ontario.

* * *

M. Slotkin, vice-president and general manager of the Monumental Theatre corporation, which is building the new Lafayette Square Theatre, has sufficiently recovered from his illness so that he is able to visit the building project on Washington street a few days each week.

* * *

Frank Hammond of the Amusu Theatre in Arcade, N. Y., is in the Sisters' Hospital, Buffalo, with a serious illness.

* * *

The F. I. L. M. Club of Buffalo sent a handsome floral piece to Jimmy Kelly when he opened his beautiful new Liberty Theatre in Corning, N. Y., las tweek.

* * *

Elmer C. Winegar, former manager of the Central Park and Premier theatres and now Pathe cameraman in western New York, is in Des Moines with Ismailia Temple, Shriners. On his return he will fly over Niagara Falls in an airplane to get some unusual views of the great cataract for the Pathe News.

* * *

The Kosziuszko Theatre on Broadway near Fillmore is now open but one night a week, "Pop" Petrosky believing that he can make enough money in one night to carry him through the week.

* * *

The Temple Theatre in William street is being renovated and redecorated and the name is to be changed to the Markeen. Harry Green is manager of the house.

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Buffalo theatres now closed for the summer include the Majestic, Victor, Oriole, Pastime and Grant. The last named opens three nights a week.

* * *

William West, former manager of the Circle, Allendale, assistant manager at the Regent and former chief comedian of the Academy Players, is now associated with the management of the Cataract Theatre in Niagara Falls.

* * *

Bill Wittneben, Pathe plugger in the Rochester district, recently took unto himself an auto of popular model. He drove it four miles without the usual oil required in the operation of an automobile. Just as it was about to blow up Bill discovered his mistake. The garage bill amounted to about $125 in motion picture money.

* * *

Several Buffalo exchanges have installed Crying Rooms, where exhibitors may go who feel it necessary to request a reduction in price for summer film service. The one in the Pathe office has been equipped with sponges to catch the tears, announces W. A. V. Mack, Esq. Mr. Mack recently announced that he was about to learn to play golf.

* * *

The F. I. L. M. Club, of Buffalo, is planning a big outing this summer. Canada will probably be the place selected because of the large number of oases in that part of the continent.

* * *

Shea's North Park Theatre, a neighborhood house, is showing the same program as Shea's Hippodrome on Sunday only of each week. This program was carried out by the Shea vaudeville house and the Hippodrome up until a few weeks ago, when the Court street theatre was closed for redecoration.

Pittsburgh

Harry Goldberg is the new manager of the Pittsburgh Robertson-Cole branch, succeeding George Moore, resigned. Mr. Goldberg was formerly manager of the Fox office at Detroit, but more recently was connected in a similar capacity with the Select exchange at Los Angeles.

* * *

C. C. McKibbin, one of Pittsburgh's best known exchangemen, is the new manager of the local Select office. He succeeds C. E. Holah, who has assumed a similar capacity with the F. B. Warren Corporation at Cleveland.

* * *

H. F. Thomas, owner of the Casino Theatre, Greensburg, left with his wife on May 31 to visit all the large cities on the West Coast. He will end his trip in the Canadian Northwest.

* * *

The Keystone Land Company is having plans and specifications prepared for a modern theatre building seating 900 at Keystone, W. Va.

* * *

A 400-seat house will shortly be erected at Bellwood, Pa., near Altoona. Oathurst, a suburb of Johnstown, is also to have a small new house.

* * *

Bert Logan, of the Rex Theatre, Petrola, Pa., is rewiring and redecorating his house in preparation for a big summer's business. Bert has not felt the business depression and is not paying any attention to hard luck stories.

* * *

Bill Rodgers is again manager of the Bijou Theatre, Lily, Pa. Rodgers owned and operated this house eight or nine years ago, and he says he is glad to get back in the business.

* * *

J. E. Brown, of the Columbia Theatre, Brookville, one of the most popular and succesful exhibitors in this territory, is the head of a new corporation just formed for the purpose of operating picture theatres. The first acquisitions are Wick's Opera House at Kittanning, owned by John Wick, and Lou Heppinger's Orpheum Theatre at Clarion. Both of these houses will be under control of the new management July 1. Plans are being prepared for the building of a new house at Clarion; also the installation of a balcony at the Columbia Theatre.

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George Long, of Long's Theatre, Johnsburg, Pa., is not worried over the business slump, as the paper mills and brick yards of that town have resumed operation on a 100 per cent. basis.

* * *

Wesley C. Bachmeyer, division manager for Metro, spent a few days recently with Manager Atkinson, of the local branch. "Wes" is "peppier" than ever, and his friends are always glad to see him in town.

Philadelphia

Local exchangemen and exhibitors held a basket picnic on Sunday, June 19, at Blue Bell, Pa. The merry party, which started early Sunday morning from "film row" on Vine street, was well provided with motor cars. The weather was ideal. Many races and novelty contests caused a riot of fun. The two big events of the day were lunch time and the ball game; exchangemen vs. exhibitors. Captain Schwartzman, backed by his wonderful exhibtors' team and "Home Run" John Hays, made a creditable showing against the exchangemen's nine, headed by Morris Fleishman. The game was called on account of darkness just as the exhibitors were beginning to win. The North Philadelphia string band played for the dancers in the evening. Handsome prizes were awarded. The picnic was conducted under the auspices of the Motion Picture Theatre Owners of Eastern Pennsylvania, New Jersey and Delaware. Full credit for the fine arrangements made at Twin Spring Farm should be given Sam Blatt, chairman, and Dave Barrist, under whose direction photographic records were made of the picnickers.

* * *

Harry S. Laskin, formerly of Paramount, has succeeded Edgar Moss as manager of the Associated Producers Exchange.

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The Carpentier and Dempsey delegation composed of the leading illuminaries of the film industry will board a special train for the big July 2 event. Among those preparing to go are a lot of "Johns," being John Gill, John Clark, John Fallon, John Slater and "Johnny" Cook; Lou Bache, Harry Ertle, Jim Lubie, Tom Prophet, C. D. Burns and others. Tom Bible, chairman of the special party, is disposing of the special tickets, which include transportation and a dinner at the Broad Hotel, Newark.

* * *

C. D. Buss, of the Scranton Theatre, Easton, has taken over the Delaware Water Gap house for the summer, where he will exhibit high class pictures exclusively.

* * *

Felt Brothers will open the new and beautiful Aldine Theatre in Wilmington, Del., on Saturday, June 18. Their new Ambassador, a 3,000 seat house now in the course of construction in West Philadelphia, is expected to be opened in the fall.

* * *

George Powell, formerly manager of the Keystone Distributing Corporation, has succeeded Charles Klang as manager of the Associated Exhibitors.

Laboratory Work

(*Continued from page* 88)

as this was, it was a great improvement, but required great skill, and was very trying to the operator.

"The chemical evolution is also an interesting feature. The films were first developed on large drums that required tremendous space and much equipment, in order to handle the necessary quantities. Large, open, shallow tanks offered so great an area of the developer to the air that oxidation took place so rapidly that the power and quality changed with every drum, thus making uniformity impossible.

"At first great ignorance was displayed in compounding developers. The operators naturally used well known formulae, calculated in proportion to the required amount, and for a long time the results were a very poor quality of negatives; full of chemical fog, grainy and very contrasty.

"Some of these formulae called for huge quantities of sodas, compared to the reducing elements. And after many years, and only out of sheer need of economy, some interesting facts were discovered as to the balance of chemicals in motion picture developers. So that today, should we reverse the order of procedure and reduce our proportions to the quantities used by ordinary photographers, some of them might hesitate to use them.

"To those who have grown up with the business, it is most interesting to revert to the early 'laboratories.' Often inside some dirty, dingy building, with paper pasted over the chinks in the walls, bad light, bad air, the operators dragging heavy drums from tank to tank and scratching the film on everything in their way.

"Then compare them with the modern 'lab,' where films are developed on light racks, in lieu of heavy cumbersome drums, and in tanks (the ideal system) in which 1,000 or more feet can be developed at once, thus insuring better uniformity of density and quality, in well-ventilated rooms, covering a square footage that would permit of only one-fifth the capacity by the old system. We also have:

"Magnificent printing machines, with automatic light changes, silently turning out 15,000 feet a day; machines so beautifully designed that no part of the negative's surface touches, making scratches, impossible.

"Conditioned air service and thermostat systems that maintain perfect drying conditions at all seasons, all temperatures, and all weather conditions on the outside."

Short Subjects of Importance

"The Northern Trail"

Excellent is the one word that fittingly describes "The Northern Trail," the first of a series of two-reel dramatic photoplays produced by Selig-Rork and distributed through Educational Film Exchanges. Based on James Oliver Curwood's story "The Wilderness Trail" it has the Curwood flavor and is a fine story of the snow covered country. There is no padding to this picture, every superfluous foot being omitted. Not only is the picture well-made and full of action, but it has an unusually fine and high class cast, consisting of players, all of whom have achieved prominence, such as Lewis Stone, Wallace Beery, Walt Whitman, Margaret Landis and Ethel Grey Terry. Educational has certainly succeeded in this production in producing a two-reeler that can hold its own with five-reel dramas, and it is promised that other pictures in this series which will be founded on stories by well-known authors will be up to this standard. The story deals with the attempt of one man to entice another man's wife away. He succeeds, but the husband follows and a thrilling fight occurs in the snow, in which the villain falls over a precipice. C. S. S.

"The Policeman and the Baby"

This is another of the new series of Selig-Rork two-reel dramas distributed through Educational exchanges. It is of an entirely different type from "The Northern Trail," but have been produced in the same excellent manner without surplus footage and filled with action while telling a story of strong human interest that holds the attention. The cast, too is excellent, consisting of William Desmond as the policeman, Wallace Beery as the crook, Elinor Fair as the policeman's wife and baby Jack Neidlinger as the baby. The story is by Clarence L. Cullen and it was directed by Bertram Bracken. The theme deals with a policeman whose wife checks their baby in a department store. The policeman is called in when the store closes to take the baby to the police station, but on the way he gets up against a robbery; in the excitement the thief gets away with the baby but when an accident occurs and the cab catches fire he risks his own life and freedom to rescue the baby. C. S. S.

"Pathe Review No. 110"

Among the interesting items in this issue of Pathe Review are slow motion pictures of yaks and gnus taken in a zoological park which shows the grace and agility of these animals. Another section of the "See America First" series titled "Sand, Speed and Smiles" shows the sandy shores of Ormonde and Palm Beach being used for auto races and the smiles of the pleasure seekers. Of particular interest to women is a section dealing with veils where the latest styles are worn by very attractive models. A pathecolor subject "Jogging Along With Jean" shows pretty scenes of the olive country in France. C. S. S.

"You're Next"

As the title implies, this one-reel Rolin comedy distributed by Pathe and featuring Snub Pollard, is located in a barber shop. There are some good comedy scenes especially the one where Sambo the little pickaninny sees a real lion and a yellow streak goes up his back. There is considerable knockabout action, and an unusual feature is the appearance of Snub without his mustache, when he appears in the role of a lady barber. The bringing of a lion in the barber shop by a stranded actor is the cause of a lot of excitement and several comedy situations. C. S. S.

"Robinson Crusoe Ltd."

In this Mermaid two-reel comedy distributed through Educational Film Exchanges, Lloyd "Ham" Hamilton is featured and does some of the best work of his career. It is a screaming burlesque on the story of Robinson Crusoe and is filled with laughable situations. For instance after the ship successfully passes a floating mine, Ham thinks it is a whale and shoots the mine causing the ship to be blown up. Of course "the girl" is saved but Ham has no hand in it, but comes ashore in a tub pulled by a little dog which has a caption that will surely get a big laugh. There are numerous other scenes with Robinson Crusoe and a lot of cannibals and also an ostrich which consumes blasting powder and lays explosive eggs which Ham uses to advantage against the cannibals. C. S. S.

"Federated Screen Snapshots No. 2"

This issue of Screen Snapshots contains the usual variety of scenes of the movie stars. Marines are pictured enjoying themselves watching the Fox Sunshine beauties, Dustin Farnum is shown tinkering with and driving a high speed motorboat which is his hobby. Then there is a thriller without a thrill when a bunch of cowboys are shown in a thrilling scene, but the slow-motion camera reduces the speed and takes away the thrill. Anna Q. Nillson is pictured leaving for Sweden, Lionel Barrymore poses in a pedlar's makeup for a forthcoming picture, Jack Dempsey is shown boxing for a veteran's benefit, Gladys Walton gives an exhibition of courage by performing in a cage with several lions, and there are also views of May Collins, who is rumored as being engaged to a well-known screen comedian. C. S. S.

"A Chili Romance"

The pace set by the new series of Hallroom Boys Comedies which are being released through Federated exchanges is held up in this issue. There is a wide change of locale, however, and Percy and Ferdie as shown in Mexico. It is a satirical comedy. The boys go to Mexico to spend a quiet vacation. First they get caught in a train wreck, then they are forced to pose as generals and have exciting times capturing a desperate bandit. There are a number of laughs and good comedy situations and Sid Smith is not only given opportunity for some good work, but has the chance to wear a picturesque Spanish costume. C. S. S.

"Why They Love Cave-Men"

Number three of Tony Sarg's Almanac is a delightful come-back to original form. There is an aboriginal wooing in this cartoon that is as grotesque and as deliciously funny as anything in "The First Circus." The Romeo of the Stone Age looks suspiciously like the wonderful animal trainer of the first of the series and his steed is twin brother to the docile dino of the same picture. The lover goes at his wooing in the same business-like manner that made him a prime favorite as a circus proprietor and he makes a hit with his future bride at the first meeting when he taps her on the dome with his rock tomahawk and treats her rough to show her he is a real guy and knows how to make love to a lady. It is a great little comic. (Paramount) E. W.

"The Love Egg"

There are an unusually large number of laughs in this two reel Punch comedy distributed through Educational Film Exchanges. The story deals with a country girl who writes her name on an egg. Ten years later it is found by a man who hates work and sees a chance to get a good home easily. He arrives only to find that the lady has already been married once and is about to marry a second time. There are some excellent comedy situations portrayed by accomplished screen comedians including Chester Conklin, Louise Fazenda, the big dog Teddy which has appeared in many Sennett comedies also the clever little boy John Henry, Jr., who is his pal. Aside from the many laughs and unusual comedy situations there is an excellent scene which will mystify audiences, when the villain goes up in an aeroplane with the little boy. The dog is taken up in another plane and rescues the boy by jumping from one plane to the other, getting the child and then jumping back. This is exceedingly well done. This comedy is the first of a new series produced by California Producing Company.

"Tribal Life in Palestine"

"Tribal Life in Palestine," a Kineto Review, gives interesting pictures of the lives and habits of the peoples of that region. Intimate views of the merchants coming to the cities on camelback to dispose of their wares, are seen, and their stopping on the road for rest and gossip are pictured sidelights of their habits.

Pictures of Bedouins racing across the desert on pure-bred Arab steeds will make the heart of any equestrian throb with excitement, and the films of the inside of the tents of these same Bedouins show them to be queer habitations, indeed. One of their characteristics which is pictured, is their method of "speeding the parting guest," by following him afoot for many miles on his way. Illustrated also is their manner of receiving strangers, and the interesting captions make known the fact even a criminal, if he seeks sanctuary at the tent-home of a Bedouin, must be given shelter and protection.

The way in which the people of this region offer sacrifices to their God are also shown, and films of them at their meals are interesting subjects. T. S. daP.

Fifty-first Series of Movie Chats

Scenes in Alsace, a picturesque country, are shown in Charles Urban's Fifty-first Series of "Movie Chats." These particular "shots" are views of "The Fishermen's Reunion," a yearly event, the chief feature of which is the fishing contest in which all the fishermen participate. Before they begin angling many live fish are thrown into a small lake so the anglers won't have to wait too long for a bite.

This series shows also cargoes of animals being put aboard steamships in foreign lands for consignment to zoos in the United States, how the animals and birds are "herded" into winter quarters after their summers in the open, and views of the ascent and descent of steep Mt. Montesserat in Spain by means of cable cars and an incline railway. How fire is extinguished by means of carbon dioxide gas is also an interesting subject. T. S. daP.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"Straight From the Shoulder"

Buck Jones Does Novel Stunt in Fox Picture That Sacrifices Action to Character Drawing

Reviewed by Edward Weitzel.

The author of "Straight from the Shoulder" has clear cut ideas on character drawing but has sacrificed action in the first part of his story to his bent for detailed study of the characteristics of his men and women. The two-fisted peacemaker known as The Mediator, and the good-badman, Bill Higgins, are his favorites, and there are scenes between the two that use up altogether too many feet of film. Once the action starts to speed up, Buck Jones gives it a strong kick forward by a novel stunt that is thrilling as well as unexpected. He stops a runaway team of six horses attached to a stage coach by clinging to a rope fastened to the back axle and then pulling himself along under the stage coach and up to the driver's seat over the dashboard until he can get the reins in his hands. As usual, there is a fine display of daring horsemanship on his part. Proper cutting would make "Straight from the Shoulder" an entertaining melodrama.

Buck Jones has the right humorous touch for The Mediator. His impersonation of a peacemaker who is ready to whip any man or any dozen men in order to have everything go calmly and without friction is amusing. Norman Selby is excellent as Bill Higgins, and Helen Ferguson is a spirited Maggie. The production has a liberal supply of striking exteriors.

The Cast

The Mediator.....Buck Jones
Maggie, the waitress.....Helen Ferguson
Bill Higgins....Norman Selby (Kid McCoy)
Mrs. Bill Higgins.....Frances Hatton
Joseph Martin.....Herschel Mayall
Gladys Martin.....Yvette Mitchell
Big Ben Williams.....G. Raymond Nye
Pete .....Glen Cavender
Hotel Owner.....Dan Crimmins
The Parson.....Albert Knott
Rogers .....Lewis King

Story by Roy Norton.
Scenario by John Montague.
Directed by Bernard Durning.
Photography by Frank Good.
Length, 5,527 Feet.

The Story

The Mediator never punched or shot any one in anger, but strictly in the interest of peace. Bill Higgins, drunk and disorderly, tried to pump lead into him but was too slow on the trigger. Buck dropped him with a bullet in the shoulder, carted him off to his cabin and nursed him back to health. Hearing that Bill came from a place called Peaceful Valley, the name fascinated Buck, and he made tracks in that direction. Mrs. Bill, who had quit her husband to give him a chance to sober up or never eat another of her pies, was running a cook tent at a mine near the town. Joseph Martin, the owner of the mine, and his daughter Gladys, arrived at the Peaceful Valley Hotel about the time Buck showed up there. Big Ben Williams, the superintendent of the mine, was a crook, and Martin wanted to go over the books. Williams tried to bully Buck and was promptly thrown out of the hotel by the peacemaker. Maggie, the waitress, had frequently been insulted by Williams, and Buck's action made a great hit with her. Also with Gladys Martin. At the mine office Williams assaulted the old bookkeeper for showing his employer the books, but Buck happened along just in time to throw Williams out and get his place as superintendent. Williams decided to rob the stage of a gold shipment and start more trouble at the mine by getting some of the men to strike. There was a free-for-all fight, with Buck doing great damage. Before he came to the right understanding with Maggie, he saved Gladys from being kidnapped by Williams and also rescued the treasure and handed out black eyes to several more foolish fellows who attempted to shatter the peace and harmony The Mediator loves so well.

Program and Exploitation Catchlines: Buck Jones Is Immense as a Two-Fisted Peacemaker who Maintains Law and Order by Hitting Out "Straight from the Shoulder."

Buck Jones Is Both Humorous and Thrilling as a Man who Loves Peace so Dearly That He Will Fight for It "Straight from the Shoulder."

Exploitation Angles: Play up Jones and Kid McCoy and in most sections you can get something out of Dan Crimmins, who is of the once famous vaudeville team of Crimmins and Gore. Then sell the story angle of the man who was ready to lick the world in the interests of peace.

IN THIS ISSUE

"The Journey's End" (Hodkinson).
"Carnival" (United Artists).
"The Foolish Matrons" (Associated Producers).
"Don't Call Me Little Girl" (Realart).
"Appearances" (Paramount).
"The Greater Profit" (Robertson-Cole).
"Straight from the Shoulder" (Fox).
"The Golem" (Paramount).
"Aesop's Fables Modernized" (Pathe).
"Desperate Trails" (Universal).
"Without Benefit of Clergy" (Pathe).
"The Sheriff of Hope Eternal" (Arrow).
"Over the Wire" (Metro).
"The Land of Hope" (Realart).

"Snookey's Wild Oats"

In this two reel Chester Comedy featuring "Snooky, the Humanzee," released by Educational, it is the cleverness of the animal actor rather than any plot that interests. "Snooky" becomes a tramp and finds himself much at home with a hobo gang. When the child of a rich man is kidnapped, "Snooky" rescues her from various mishaps. The subject is up to the standard of its predecessors so far as the "acting" of the animal is concerned, but the story is very light. S. S.

"How She Lied"

This one reel Vanity Comedy released by Educational is very ordinary stuff. Irene Dalton, Francis Feeney, Gene Corey, Mary Wynn and Henry Murdock do their usual good work, but the story with which they were provided is too commonplace to interest particularly. It is a very mechanical story about another pretended marriage of a girl to a man in order that the girl may remain at her art work and not be taken home by a brother. It lacks striking complications and laughable situations. S. S.

"Appearances"

Success Crowns Donald Crisp's First English Production for Paramount

Reviewed by Sumner Smith.

Nobody seeing Donald Crisp's picturization of Edward Knoblock's story, "Appearances," will realize the difficulties under which it was produced, so smoothly and so entertainingly has it been done. This made-in-England Paramount Picture, a product of the Famous Players Islington studio, possesses all the virtues of an American-made photoplay, and, in addition, presents new and interesting locales and new faces. Hal Young's photography shows no trace of the bugaboo of British producers—the notorious London fog. And the acting of all the characters, from David Powell down to the least important, is excellent.

Surely in this, his first English picture, Donald Crisp has realized the hopes of the company which sent him overseas. His was the by no means inconsiderable task of selecting not only skilled English players, but players who would work hand in hand with him, understanding his definite ideas—and may we wave the flag a bit and say his American ideas?—of how the thing should be done. It is apparent that Mr. Crisp enjoyed the complete confidence and wholehearted co-operation of all those working with him.

Every player in "Appearances" is a subject of King George, it is said. David Powell is, of course, very well known here, having played in several Paramount Pictures, and under Mr. Crisp's direction he maintains his reputation as a virile, convincing actor. Mary Glynne is generally good as Kitty Mitchell, the secretary. Langhorne Burton scores heavily as Lord Rutherford, and Percy Standing, as Dawkins, the promoter, is well cast. Mary Dibley and Marjorie Hume make the most of their minor parts.

The Cast

Herbert Seaton.....David Powell
Kitty Mitchell.....Mary Glynne
Sir Wm. Rutherford.....Langhorne Burton
Lady Rutherford.....Mary Dibley
Agnes, Kitty's sister.....Marjorie Hume
Dawkins .....Percy Standing

Adapted by Margaret Turnbull from the Story by Edward Knoblock.
Directed by Donald Crisp.
Photographed by Hal Young.
Length, 4,410 Feet.

The Story

Kitty Mitchell, Sir William Rutherford's secretary, marries Herbert Seaton, who promises her they will "swank" it on his earnings as an architect. Finding it increasingly difficult to keep up appearances, Seaton speculates in an effort to make a "killing." Against her husband's wishes, Kitty does some secretarial work for Sir William, who sends her a blank check. To prevent her cashing it, Seaton fills it in for 500 pounds. Dawkins, a promoter, in whose wildcat stock Seaton has invested, secures the check and cashes it when his business fails. Sir William proves a good friend, though Seaton has been suspicious of his friendship for Kitty, and the architect promises to live within his means.

Program and Exploitation Catchlines: New Faces and Scenes of Real English Castles and Gardens Make the Picturization of Edward Knoblock's Great Story, "Appearances," One of the Most Interesting of the Year.

Exploitation Angles: Play this up as an American-made English picture and get interest for the experiment which has been tried. Play strong on Powell, who is the only known member of the cast.

Newest Reviews and Comments

"Don't Call Me Little Girl"

Mary Miles Minter Has Charming Flapper Role in Realart Picture.

Reviewed by Mary Kelly.

The contrast between the old-fashioned girl and Miss 1921, their methods in hunting down a husband, always an interesting comparison, is the revolving point of this fast-whirling romance, "Don't Call Me Little Girl." A vivacious heroine smartly interpreted by Mary Miles Minter trips on a miscalculated romance of a maiden aunt, falls in love with the hitherto-reluctant bridegroom herself, and shapes the destinies of four love-sick misfits, including herself, after no end of embarrassing mistakes.

Like the most prominent characters, the story is old-fashioned and modern by turns. The original touch is shown in painting the busy little heroine not as a noble example of unselfishness, helping others out of misfortune, but as a lively designing young woman who picks her man—and gets him, incidentally doing the others a favor.

There is some excellent comedy and a never-flagging pep that brings the interest to a pitch and keeps it there. The references to reformers and blue laws are clever and unobtrusive. Another modern feature is the usage of the names of prominent screen stars, in the subtitles. The cast has been chosen and directed with discrimination and the quality of the photography and lighting adds notably to the picture's success.

The Cast

"Jerry" Doubleday.....Mary Miles Minter
Harriet Doubleday.....Winnifred Greenwood
Joan Doubleday.....Ruth Stonehouse
Mrs. Doubleday.....Fannie Midgeley
Monty Wade.....Jerome Patrick
Peter Flagg.....Ed Flanagan

Story by Catherine C. Cushing.
Scenario by Edith Kennedy
Direction by Joseph Henabery.
Length, Five Reels.

The Story

Joan Doubleday, staid young lady of thirty summers, is getting ready for her marriage to Monty Wade, to whom she has been engaged for years, and who is now too kind-hearted to withdraw, although he is growing tired of her old-fashioned ways. Peter Flagg on the other hand, is a patient though silent worshipper at Joan's shrine.

Along comes Niece Jerry Doubleday, the incorrigible daughter of Harriet Doubleday, who is looking for another husband. Jerry has a tempestuous meeting with Monty, falls in love with him and decides to get him. She then finds out that he is her aunt's fiance, but believing that her aunt is really in love with Peter, and knowing where her own affections are placed, she maneuvers until she has won over Monty and planted suspicions in her aunt's heart. When it is time for the wedding she announces to the papers that there has been a change of groom and that Joan will marry Peter Flagg. A quarrel suspends preparations for the wedding, and the announcement in the morning's paper is met with horror from the entire household—except Jerry. Explanations and complications follow and finally Jerry succeeds in convincing Joan that she was meant for Peter and Monty that he is her own mate.

Program and Exploitation Catchlines:

The Story of a Modern Flapper and an Old-Fashioned Girl and Their Two Sweethearts.

"The Modern Maid Is Not Afraid, She'll Get Her Man or Die," Sings the Heroine of "Don't Call Me Little Girl" and Goes-and-Gets-Him!

Exploitation Angles: The modern girl versus the old-fashioned one is the best angle and can be played up effectively by lines and costume pictures. Work in conjunction with some store for outfitting misses and use lines such as: "Flappers of today dress like grown-ups. We can Can show you how—so can Mary Miles Minter."

"The Journey's End"

Sub-Titleless Drama Is Told Smoothly and Completely. Produced by Ballin for Hodkinson.

Reviewed by Fritz Tidden

In interpreting "Ave Maria," a story written by Sister Eileen, a Dominican nun, for the screen, Hugo Ballin chose to produce a picture that entirely omitted the customary sub-titles, with the result that unless the onlooker was acquainted with the fact previously it would be some time before he realized the lack of printed matter so clearly and completely is the tale narrated. "The Journey's End" is an undoubted success. The story is simple, direct and of a type that has a wide appeal, and the telling is interesting. Ballin is to be congratulated for giving the screen a novelty that is not merely a curiosity.

Perhaps when the necessary extensive cutting of the picture is accomplished, as undoubtedly it will be, the sombreness of the story will not be so enveloping. There is a tremendous audience for the kind of story "The Journey's End" relates, but even it doesn't like its sadness in a too large dose. Fifteen hundred feet could be eliminated from the picture without an interruption of the dramatic construction and to the better box office value of the production. Many of the close ups of Mabel Ballin in Madonna like poses could be eliminated without serious injury to the film. Mrs. Ballin photographs beautifully but a close up of her, with eyes to heaven, every few feet, does not aid the dramatic effect. She gives a thoroughly competent performance but the acting honors go to a newcomer to the screen, George Bancroft. Wyndham Standing is his usual self.

Hugo Ballin in directing the picture, has become less emerged in "art" effects than he was in "East Lynne" and others, with excellent results. The artistic perception is there but it does not make everything else subservient to it, as in the other picture. He pays more attention to dramatic values. The photography is a valuable asset.

The Cast

The Girl.....Mabel Ballin
The Iron Worker.....George Bancroft
The Mill Owner.....Wyndham Standing
The Child.....Georgette Bancroft
The Uncle.....Jack Dillon

Adapted from Sister Eileen's story "Ave Maria"
Scenario and Direction by Hugo Ballin
Length, 7,500

The Story

The girl writes to her uncle from a convent in Rome, telling him that she desires to return to America. He answers that she will be welcome in his home and she leaves Rome and arrives in the Pennsylvania foundry town. The conditions and hate under which she finds herself in her uncle's home become intolerable and when an iron worker makes her an offer of marriage she accepts, taking anything that will offer an escape. A few years pass, during which a child is born to them. Then one day the mill owner comes to the house, and an attraction grows as the visits become more frequent. The husband learns of the situation and clears the way for their union by changing identities with a man who has been killed in an accident. The girl and the mill owner marry and take a honeymoon trip to Rome, for it is her wish to show her husband where she spent her childhood. They visit a Trappist monastery and encounter the husband thought dead, who has taken the orders. The shock kills him.

Program and Exploitation Catchlines: The First Serious Drama Ever Produced Without a Single Sub-title from Beginning to End.

Two Men Loved Her; One a Millionaire, the other, a workingman. And she married ———?

Exploitation Angles: The main selling point of this picture is, of course, the fact that it is the first serious drama produced without titles. Play this up to the limit. Tie up with civic authorities if possible on a campaign such as "Make (name of town) your Journey's End." Wyndham Standing is a drawing card in some places.

"Carnival"

A Meritorious Foreign Production with a Modern Love Story Released by United Artists.

Reviewed by M. A. Malaney

"Carnival" is a modern love story with the scenes laid in Venice, Italy. It not only has many spectacular features but a good plot, though somewhat familiar. Its story is a love triangle—husband, wife and lover. But, it is done differently and divides interest with the beautiful settings. Canals and lagoons of the old world city with their gondolas furnish picturesque background for this tale, which is unwound during carnival time in Venice. There is a contrast between the ball-room stuff which we have seen in American-made films and the Italian scenes of this sort. The latter is not quite so gay and less stagey.

The acting of the cast is perhaps a little heavy, which is the case with many continental pictures. However, that is not a mark against the production, which is a credit to the picture industry as a whole. The actors in "Carnival" are English and Italian. Harley Knowles, an American trained director, made the picture. This combination has produced an international photoplay of real merit.

The Cast

Silvio Steno.....Matheson Lang
Simonetta.....Hilda Bailey
Count Andrea Sciplone.....Ivor Novelle
Lelio.....Clifford Gray
Baroness Ottavia.....Duchess D'Ansoia
Nino Steno.....Twinkles" Hunter

The Story

Silvio Steno, theatrical star, has a pretty actress wife. She craves gaiety and attention, which Silvio, engrossed in his work, fails to give her. Silvio is going to open his season during the annual carnival at Venice in "Othello"; so that his wife can have an first opportunity to play Desdemona. The carnival is preceded with a grand masked ball and Simonetta, has designed a daring costume, hoping to win back her husband's attentions. He, however, is called away and cannot take her. She goes secretly with Silvio's friend, Count Andrea, a young man who is in love with her. The canals are ablaze with lights and fireworks, and covered with gondolas filled with revelers. Simonetta has listened to the pleadings of the count and agreed to spend only an hour at the ball. He is entranced with the costume, and declares his love. Meantime, Silvio who has missed his train, returns home and finds his wife gone. In haste he goes to the ball, but cannot find his wife. At home she is confronted with her husband and a scene ensues.

Next night is the opening of "Othelio." During the play Silvia, enacting on the stage what he has just gone through in real life, starts to make the strangling scene real. Terror ensues and the actors rush at him to save his wife. They succeed. Simonetta makes a sincere confession, which Silvio accepts and they are happy again.

Program and Exploitation Catchlines: "Carnival" Was Made in the Beautiful City of Venice with Its Glittering Canals and Romantic Atmosphere.

"Carnival" Is An International Photoplay, Made by Americans, in Italy, with English Actors.

Exploitation Angles: It is wise to dwell upon the fact that this is a modern love story, because many people did not care for the recent costume plays. "Carnival" gives splendid opportunity for decorating your theatre with festoons and colored paper, balloons, etc. Ushers could be costumed in domino dress.

Newest Reviews and Comments

"Without Benefit of Clergy"

Rudyard Kipling Story Produced by Pathe Preserves Much of the Spirit of the Original.

Reviewed by Edward Weitzel.

Having set out to produce a screen version of a Kipling story, the Pathe Company went about it with great care. The story was selected by Kipling himself, "Without Benefit of Clergy," and the distinguished author put his stamp of approval on the scenario and made drawings of the sets and properties so that the local color should be correct. These instructions have been faithfully carried out by the director. The atmosphere of India is always present in the picture. The story, familiar to the reading public, has strong human interest but lacks the variety of incident and unexpected turn of plot to give it physical action. There are long stretches of pretty domestic scenes that could be curtailed to advantage. The sight of the fond parents of a handsome youngster watching him at play is an agreeable one, but the meaning of the scene is quickly grasped. The plot can be told in a few words. An English civil engineer in India lives with a native girl. A son is born to them and the couple are happy for five years. The boy then dies. Shortly after the mother is a victim of cholera, and the Englishman is broken hearted.

Such a story demands acting of the highest type. Virginia Brown Faire is an excellent selection physically for Ameera, the native girl, and is earnest and appealing, but there are depths of feeling in the character that she does not reach. The same criticism applies to Thomas Holding as the engineer. The part has all of Kipling's close study of emotion and range of sensibility, and calls for its adequate expression. Mr. Holding is always sincere but never fully equal to his task. Evelyn Selbie, Otto Lederer, Boris Karloff and Nigel De Brulier are entirely satisfactory in East Indian roles. Director Young has permitted too much talking in several of the scenes. Careful editing would make "Without Benefit of Clergy" good screen entertainment.

The Cast

Ameera .....Virginia Brown Faire
John Holden .....Thomas Holding
Ameera's Mother.....Evelyn Selbie
Ahghan moncy-lender .....Otto Lederer
Ahmed Khan .....Boris Karloff
Pir Khan .....Nigel De Brulier
Hugh Sanders .....Herbert Prior
Alice Sanders.....Ruth Sinclair
Michael Devenish .....E. G. Miller
Tota, at five .....Philippe De Lacey

Scenario by Randolph Lewis
Directed by James Young
Produced by Robert Brunton
Length,

The Story

One day in Lahore an English engineer named John Holden sees Ameera, a pretty native girl, being roughly handled by a money-lender. The girl and her mother are very poor and see no way to escape hunger except by Ameera's becoming the wife of a repulsive old native. Holden is charmed by the girl and offers the mother a generous dower for her daughter and to go through a native ceremony with the girl if she will live with him. Ameera's heart is taking with love for the Englishman. The affair is soon arranged, and the girl and her mother installed in a comfortable home with Holden. For six years the pair are happy. Then their little son dies, and the mother is almost crazed with grief. Holden is forced to leave her and take charge of some railroad construction. Cholera breaks out, and the engineer hurries back to Lahore. Ameera will not leave him and go to the Hills. She is stricken by the plague and dies. Holden mourns her with all his heart.

Program and Exploitation Catchlines: "Without Benefit of Clergy," the First of Rudyard Kipling's Famous Stories, Has Been Given a Fine Production by Pathe.

Rudyard Kipling Made the Sketches for the Scenes and Properties Used in the Pathe Production of "Without Benefit of Clergy."

Exploitation Angles: Make a drive on the Kipling angle. Tell that Pathe sent Randolph Lewis to England to construct the scenario in cooperation with the author. Play strong on this angle and tell that of all his stories Kipling felt this to be the best for first production and made it his choice. You can drive hard on the accuracy of the atmosphere, the strength of the cast and the size of the production, but keep the author to the fore.

"The Land of Hope"

Alice Brady As Polish Immigrant In Fairly Entertaining Realart Production.

Reviewed by Jessie Robb

That it is a possible thing for well known dramatists to fall short of the mark in providing a logical and at the same time entertaining piece of work is a well known and unfortunate fact. This particular fact is applicable to this latest Realart Production starring Alice Brady. It concerns the trials and tribulations and the final triumphs, artistic, sociological and financial, with the happy ending of two young immigrants, who at first do not find the streets of New York City paved with gold, as they fully expected. The young hero and heroine have been provided with unusual mental and physical qualities for their class by the obliging photoplaywrights' qualities which might be inherent in real life once in a blue moon but are far more apt to occur in a picture of romantic fiction. As the young Polish peasant immigrant Alice Brady looks pretty and acts with vivacity. Her admirers will enjoy the smart frocks she wears after winning success as a dancer. The work of the other members of the cast is fully equal to the star's and each member is worthy of individual comment.

Atmospherically the production is correct, especially the portion which deals with Ellis Island and the immigrants' homes. The detail is deft and amusing. Technically the production suffers from uneven and abrupt parallel action due to poor cutting. Taken as a whole the picture is inoffensive and might be considered perfectly proper for the entire family.

The Cast

Marya Nisko.....Alice Brady
Sascha Rabinoff.....Jason Robards
Jan .....Ben Hendricks, Jr.
Serge Kosmanski.....Schuyler Ladd
Stephen Ross.....Larry Wheat
Sophia .....Martha McGraw
Mildred St. John.....Betty Carsdale
Josef Marinoff.....Fuller Mellish

Story by Frederick and Fannie Hatton and Robert Milton
Directed by E. H. Griffith
Photographed by Gilbert Warrenton
Length, 4,964 Feet

The Story

Marya Nisko and Sascho Rabinoff, immigrants, have met and loved on the voyage. Sascha goes to his relatives. Marya is detained at Ellis Island and during the time dances. She is seen by Kosmanski, a professional dancer, who is also detained. He recognizes her talent and gives her his card. Marya finds that her sister and her husband are poor. The man is a brute. Marya becomes lady's maid but without success. Sascha is discouraged over his inability to obtain an education. Marya tells Sascha she will dance. She goes to Ross and presents her card. Ross and Kosmanski are attracted and Ross arranges for her education.

Meanwhile Sascha is reduced to the bread line. He is rescued by Josef Marinoff and tells him his story. Marinoff becomes interested in Sascha's idea for an immigrant home and through his help Marya and Sascha are reunited.

"The Foolish Matrons"

Picturization of Donn Byrne's "Best Seller" Is Unusually Faithful to Original Released by Associated Producers

Reviewed by Fritz Tidden.

Donn Byrne's novel, "The Foolish Matrons," was not published too long ago for it to still be considered a "best seller." At the time it was put on the literary market it had a tremendous sale and it has held up fairly well to the present time. This makes its picturization unusually timely and as it had innumerable recent readers the feature should serve an exhibitor as a fine box office attraction. It was made by Maurice Tourneur for Associated Producers.

Seldom has a film translation of a novel adhered so faithfully to the original. As the story of "The Foolish Matrons" covered a wide field of incident and philosophical matter in attempting to get all the material within the limits of the sixty-five hundred feet the producer was compelled to resort to some rather episodic periods, but there should be no confusion in the onlooker's mind. And those who have read the book will be especially pleased with the illustrations of the incidents and will unconsciously hook them up without any difficulty.

The story is a modern interpretation of an old proverb and it points a definite moral. It shows the sordid side of what some people please to call Broadway life, and the ending can be readily dissected into one-third happy and two-thirds disagreeable. The women of the cast are far superior in both talent and type selection to the men. Doris May has the most important role and does extremely well with it.

The Cast

Dr. Ian Fraser.....Hobart Bosworth
Georgia Wayne.....Doris May
Sheila Hopkins.....Mildred Manning
Annis Grand.....Kathleen Kirkham
The Mysterious Woman.....Betty Schade
Mrs. Eugenia Sheridan....Margaret McWade
Lafayette Wayne.....Charles Mcredith
Anthony Sheridan.....Wallace MacDonald
Chester King.....Michael Dark
Bobby .....Frankie Lee

Adapted from Donn Byrne's Novel "The Foolish Matrons."
Scenario by Wyndham Gittens.
Directed by Maurice Tourneur and Clarence L. Brown.
Length, 6,544 Feet.

The Story

"The Foolish Matrons" is founded upon the old proverb which reads something to the effect that the wise woman builds up her house but the foolish picks it to pieces with her own hands. House is symbolical for the state of matrimony and the making of a home. In illustrating the proverb the author uses three examples. Two marriages that fare badly because the matrons "pluck it down with her own hands," and the other, for contrast, shows what real love and sacrifice will do in building up a home and rejuvenating a man. The disintegration of the two young couples is the more vividly portrayed. The locale of the story for most of the time is Broadway.

Program and Exploitation Catchlines:

Verily, the Wise Woman Buildeth Up Her House, but the Foolish Woman Tears It Down with Her Hands.

If You Are One of the Thousands That Have Read Donn Byrne's Novel, "The Foolish Matrons," You Should See the Picture. If You Did Not Read It You Will Want to See It, Anyway.

Exploitation Angles: Hook tight to the novel and its theme; particularly the latter, and do most of your selling on the domestic questions involved. Play up the stars equally with the book, but don't try to make the stars carry it all when the book gives you so much ready-made publicity.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts—Special Cast—Seven Reels). R-207.
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.
A Ridin' Romeo. R-640.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart. R-748.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Partners of Fate (Louise Lovely). R-86.
Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749.
Get Your Man (Buck Jones). R-536.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.
(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.

CLYDE COOK COMEDIES.
(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

MUTT AND JEFF CARTOONS.
(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS-LASKY

April.

The Faith Healer (George Melford Production). 6,347 Ft.; R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft.
Too Wise Wives (Lois Weber Production). 5,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol. 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.
Too Wise Wives (Lois Weber Production). R-430.

June

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.).
One a Minute (Douglas MacLean). R-746.
The Bronze Bell (Ince—Vance Production).
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Lost Romance (DeMille Production). R-325.
The Woman God Changed (Cosmopolitan). R-538.
Too Much Speed (Wallace Reid). R-750.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.
(Two Reels Each).

Mar. 27—Out West.
April 3—The Bell Boy.
May 8—Moonshine.
June 12—The Cook.

PARAMOUNT-BURTON HOLMES' TRAVEL PICTURES.

April 24—Present Day Prague. R-208.
May 1—A Polynesian Odyssey. R-328.
May 8—The Galata Bridge. R-328.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia. R-641.
June 5—The City of Algiers.
June 12—In New Madrid.
June 19—Liberated Jerusalem.
June 26—Marseilles.

VANDENBURGH SERIES.
(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial Juanita Hansen is star of "Yellow Arm" Serial.

Releases for Week of May 1.

No. 15 of The Double Adventure (The Wages of Crime).
No. 8 of The Avenging Arrow (The Strange Pact).
No. 1 of The Sky Ranger. (Serial). R; Vol. 49, P-993.
The Sheriff of Mojave (Tom Santschi—Two Reels). R-204.
Hurry West (Eddie Boland—One Reel). R-85.
Catching a Coon (Bill and Bob—One Reel).

Releases for Week of May 15.

No. 9 of The Avenging Arrow (The Auction Block).
No. 2 of The Sky Ranger (The Sinister Signal).
No Children (One Reel—"Snub" Pollard Comedy). P-204.

Releases for week of May 15.

The Lure of Ekypt (Six Parts). R-91; C-699.
No. 10 of The Avenging Arrow (Outwitted).
No. 3 of The Sky Ranger (In Hostile Hands).
A Straight Crook (One Part Comedy—Eddie Boland). R-210.

Releases for Week of May 22.

No. 11 of The Avenging Arrow (Dangerous Waters).
No. 4 of The Sky Ranger (Desert Law).
Big Game (Snub Pollard—One-Reel Comedy).

Releases for Week of May 29.

No. 12 of The Avenging Arrow (The House of Treachery).
No. 5 of The Sky Ranger (Mid-Air).
Outwitting the Timber Wolf (One Reel).
Save Your Money (One Reel Comedy—Snub Pollard). R-643.

Releases for Week of June 5.

The Heart Line (Leah Baird—Six Reel Drama). R-539; C-699.
No. 13 of The Avenging Arrow (On Perilous Grounds).
No. 6 of The Sky Ranger (The Crystal Prism).
Blue Sunday (Snub Pollard—One Reel Comedy). R-643.

Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snub Pollard—Rolin—One Reel Comedy).

Week of June 19.

No. 15 of The Avenging Arrow (The Toll of the Desert).
No. 8 of The Sky Ranger (Dropped from the Clouds).
No. 1 of The Yellow Arm (The House of Alarms).
Own Your Home (Snub Pollard—One Reel Rolin Comedy).
The Goose That Laid the Golden Egg (Cartoon—2/3 Reel—Fable Pictures, Inc.).

Week of June 26

No. 9 of The Sky Ranger (The House on the Roof).
No. 2 of The Yellow Arm (The Vengeance of the East.
The High Rollers (Snub Pollard one reel comedy).
The Fox (Bob and Bill—One reel).
Mice in Council (2/3 reel cartoon).

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.

CURRENT FILM RELEASE DATES

"813." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy—Six Parts) R-322.
What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208.
Nobody's Kid (Mae Marsh). R-322.
If Women Only Knew (Six Parts). R-542.
Beach of Dreams. R-541.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537.

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879.
Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft. R-749.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production).
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.

GOLDWYN-BRAY.

Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.
(One Reel.)

Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

Indigo Sunday V; Vol. 49, P-630.
Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.

ASSO. PRODUCERS

Devotion.

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747.
Cup of Life.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Chester Comedies.
(Two Reels.)

Ready to Serve.
Snooky's Wild Oats.

Christie Comedies.
(Two Reels.)

Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Red Hot Love.
Let Me Explain.
Southern Exposure.
Man vs. Women. R-751.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermaid Comedies.

Moonshine. C; Vol. 49, P-627.
The Three Jokers. R-328.
Bang. R-643.

Vanity Comedies.

Three Jokers.
Rocking the Boat. R-541.
Spooners. R-746.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Water Trails (One Reel). C; Vol. 49, P-513.
Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.

One Peek Was Plenty. R-876.
The Red Trail's End.

Gayety Comedies.

Money Talks. R-430.
Sweet Revenge. R-643.

Chester Screenics.

From Dear to Dam.
Buzz-z-.

Hudson Bay Trnvel.

It's a Great Life If—
An Eskimotion Picture.

World Wanderings.

In Dutch.
South Sea Magic.

Miscellaneous.

Golf (Slow Motion).
Dixie. R-643.

REALART PICTURES

Oh, Lady, Lady (Bebe Daniels). R; Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). R; Vol. 48, P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
The Snob (Wanda Hawley). R; Vol. 48; P-731.
She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley).
The Land of Hope (Alice Brady).
Such a Little Queen (Constance Binney).
Moonlight and Honeysuckle (Mary Miles Minter).
A Heart to Let (Justine Johnstone).

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

JEWELS

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
Once to Every Woman (Six Reels—Dorothy Phillips).
The Devil's Passkey (Seven Reels).
Under Crimson Skies (Elmo Lincoln—Seven Reels).

JEWEL COMEDIES

A Monkey Hero (Joe Martin).
Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).

SPECIAL ATTRACTIONS

The Blazing Trail (Frank Mayo). R-89.
The Wallop (Harry Carey). R-207; C-267.
Wolves of the North (Eva Novak). R-323; C-1387.
Cheated Love (Carmel Myers). R-430.
The Man Tamer (Gladys Walton). R-538; C-699.
Thunder Island (Edith Roberts).
The Beautiful Gambler (Grace Darmond). R-641.
The Fighting Lover (Frank Mayo). R-751.
Desperate Trails (Harry Carey).

SERIALS

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).

WESTERN DRAMAS
(Two Reels Each.)

The Winning Track (Hoot Gibson).
Fighting Blood (Jack Perrin).
The Wild, Wild West (Hoot Gibson).
Bandits Beware (Hoot Gibson).
Stand Up and Fight (Jack Perrin).
The Heart of Arizona (Eileen Sedgwick).
The Girl in The Saddle (Eileen Sedgwick).

CENTURY COMEDIES
(Two Reels Each.)

Playmates (Brownie).
A Dollar's Worth (Harry Sweet).
For Sale (R-205).
Custard's Last Stand (Zip Monty).
On Account.
Pals (Brownie, the Dog).
Wood Simps (Century Lions).

STAR COMEDIES
(One Reel Each.)

A Cheese Romance (Billy Fletcher).
Rubbing It In (Billy Fletcher).
Hearts and Flour (Dorothy Wolbert).
Rubes and Boobs (Billy Fletcher). R-639.
Uneasy Money (Robert Anderson).
Meet My Husband (Billy Fletcher).
An Awful Bull (Billy Fletcher).

FEDERATED EXCHANGES

Ford Weekly.
Screen Snapshots.

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.

His First Honeymoon.
Bride and Gloom.
In and Out.

HALLROOM COMEDIES.

False Roomers. R; Vol. 49, P-995.
Their Dizzy Finish. R-641.
Circus Heroes.

Serial.

Miracles of the Jungle.

PIONEER FILM CORP.

Idle Hands (Gail Kane and J. Herbert Frank). C-R. P-1002; R-210.
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Stolen Moments (Margaret Namara—Six Reels). R-639.
The Barbarian (Monroe Salisbury—Six Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victory Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.

CURRENT FILM RELEASE DATES

Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

W.W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.

The Broken Gate. R; Vol. 48, P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Cinderella's Twin (Viola Dana). R; Vol. 49, P-878; C-947.
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-748.
Home Stuff.
Fine Feathers.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642.

HAROLD LLOYD COMEDIES.

(Two Reels Each)

Now or Never.
Among Those Present.

FIRST NAT'L EXHIBITORS

Mama's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.
Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark). R-640; C-699.
Lessons In Love (Constance Talmadge). R-206.
In the Heart of a Fool (Allen Dwan Production). R-327.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Love's Penalty (Hope Hampton). R-537.
Golden Snare (Curwood Production).
Stranger Than Fiction (Katherine MacDonald).

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

L-J-SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

The Wonderful Chance. R-210.
Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES

Bucking the Tiger. R-206; C-387.
The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.

(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

SELECT

The Servant Question William Collier).
Just Outside the Door (Edith Hallor).

REPUBLIC

The Great Shadow (Six Reels).
Man's Plaything.

SERIALS

The Whirlwind.
The Branded Four.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.
The Silver Car. R-541.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN'S PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.
Closed Doors. R-433.
Peggy Puts It Over.

LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy

JIMMY AUBREY COMEDIES.

Two Reels

His Jonah Day.
The Decorator.
The Blizzard. R; Vol. 49, P-414.
The Tourist.
The Mysterious Stranger.
The Nuisance.
The Back Yard.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

MISCELLANEOUS RELEASES

KINETO COMPANY OF AMERICA, INC.
Kineto Reviews.

(Released Through National Exchanges, Inc.)
(One Reel)

Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

Second Series.

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

MAX LINDER.

Be My Wife. R-750.

NATIONAL EXCHANGES.

Welcome Children. R-324.
Kineto Reviews (One Reel a Week).
The Great Reward (Burston Serial). R-325.

MARION FAIRFAX.

The Lying Truth.

MARC KLAW, INC.

J' Accuse. C-495.

MANHATTAN FILM CORP.

Monster of Fate. R-537.

PERRY PLAYS, INC.

Heedless Moths (Audrey Munson). R-748.

U. S. NAVY.

Our Navy In Action (Two Reels). R-751.

HARRY LEVEY.

The Solar System (Five Reels). R-752.

CURRENT FILM RELEASE DATES

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.

ARROW FILM CORP.

Features

The Tame Cat.
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie).
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.
Hank Man Series.
Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ALLIED DISTRIBUTING CORPORATION.

Alt and Howell Comedies.

(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Muriel Ostriche Productions (One a Month).

ASSOCIATED PHOTOPLAYS.

The Wolverine.
Western Hearts. R-749.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons)

Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.

(One Reel.)

Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-64.

RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Tusun Comedies.

Cabareting Under difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.

(One Reel)

Some Party.
Well! Well!

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Queen of Hearts.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.

New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91.
Kazan (Seven Reels—Curwood Story). R-85.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.)

(Two Reels Each.)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

JAXON FILM CORP.

The Rich Slave. R-747.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-inLaw?
Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.

REELCRAFT PICTURES CORPORATION.

Aladdin.

Tuning Up (One Part).
Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
Oh, Daddy (Two Parts).

Sun-Lite Comedies.

Baby! Baby! (Two Parts).

Franey.

The Janitor.
The Plumber.

Paragon.

Fowl Bird.
Under Dog.
Snip.
Cop Blue Jay.
Yap.

Bud and His Buddies.

Cuba.
Sour Gun Bosco.
Nifty Jippers.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

SALIENT FILMS, INC.

The Shadow (Muriel Ostriche).

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol 48, P-150; C-R, P-282.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

WILK AND WILK.

(Lee Kids Comedies.)

The Circus Imps.
The Dixie Madcaps.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

Announcing a New Eastman Product

Eastman Positive Film

WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

And there is no advance in price over regular Eastman Positive Film.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

ANNOUNCEMENT

TO MOTION PICTURE EQUIPMENT DEALERS

We have already introduced the most modern and complete motion picture projector in the world—the U.T.E.-PROCTOR AUTOMATIC PROJECTOR.

This Projector has been under development since 1912; manufacturing and deliveries commenced in 1914, but due to war restrictions, it was not possible to go into production on a large scale until January, 1921.

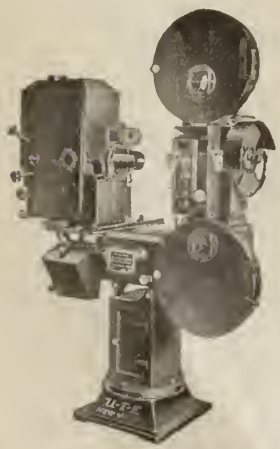
Several U.T.E.-PROCTOR AUTOMATIC PROJECTORS have been in service for upward of five years and a number from the new production have been sold and shipped outside of the 26 states covered by the 13 U.T.E. branch stores.

O and after July 1st, 1921, we are prepared to negotiate, and invite correspondence, with responsible dealers for exclusive territories in the United States, as well as in all parts of the world.

Here is a golden opportunity to introduce the only absolutely fireproof and panic-proof projector possessin many features i part any other motion picture projector ever manufactured or offered for sale.

Do not tie yourself up for the purchase or sale of any make projector, until you have seen the U.T.E.-PROCTOR AUTOMATIC PROJECTOR.

Send for Bulletin "PW"



Manufactured by

United Theatre Equipment Corporation

H. T. EDWARDS
Pres. and Treas.

J. H. HALLBERG
Vice-Pres. and Secy.

25 West 45th Street, New York

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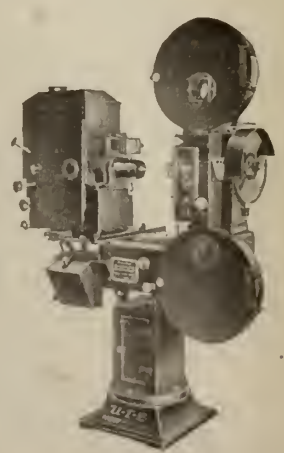


PROJECTION

By F. H. RICHARDSON

What Do You Know?

Explain to us your views as to the optical effect of light in the projection room, and the optical effect of projection room decoration—color.

By "optical effect" I mean the effect as far as concerns the ability of the projectionist to see the projected picture clearly.

KNOWLEDGE IS POWER!

Certainly Not

L. W. Whaley, Captain, U. S. Marine Corps, Post Amusement Officer, Marine Barracks, Paris Island, South Carolina, says:

My Dear Mr. Richardson—This is to request some information relative to the 900-watt Mazda lamp for motion picture projection. Some time ago we wrote Mr. Barnes, of the Edison Mazda Lamp Works, but have not received a reply.

Our equipment consists of Power's 6B projectors, equipped with the 900-watt Mazda lamp. Our lens is a No. 1 4.75 E. F.; distance of projection 95 feet and actual width of picture 18 feet. The screen is a Minusa gold fibre.

This equipment does not seem to give good results, inasmuch as there is not sufficient light on the screen. When using D. C. at the arc the picture is 100 per cent. brighter than when using the Mazda lamp. We have tried to secure a No. 2 lens of 4 3/4 E. F. but have been unable to do so.

Could a better result be obtained with a No. 2 than with a No. 1?

When using the corrugated condenser we cannot reduce the spot at the aperture, and the plano condenser seems to work better with motion picture work, although we are using them for the stereopticon.

Any information you can give us with regard to the above will be appreciated.

This Simply Emphasizes

This simply emphasizes what we have said two or more years ago, which same we have absolutely no reason to change in any way, viz.: the Mazda lamp as at present constituted forms an acceptable means for motion picture projection **within certain limits.**

The whole trouble, Captain Whaley, is that you have exceeded those limits. You are using a Mazda lamp for an eighteen-foot picture at 95 feet.

As I have repeatedly pointed out, and as you will see by referring to the illustrations on pages 119 and 120 of the third edition of the handbook, the light beam on the projection lens side of the aperture diverges, and as you will see by the photographs published on another page of the projection department, in an article dealing with Mazda projection, this divergence is a very serious matter indeed with Mazda projection, where the working distance of the projection lens is long and the lens diameter small.

Correspond with Kollmorgean

You can correspond with the Kollmorgen Optical Company, 35 Steuben street, Brooklyn, N. Y., and find out if they can supply you with a large diameter projection lens of the required equivalent focus. With Mazda projection you would get a decidedly larger amount of light with such a lens, but I do not believe you can get a lens of that diameter with that focal length.

Write the Kollmorgen folks and find out. Incidentally the Kollmorgen Optical Company is making a corking good lens.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x7 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

What you need more than anything else is a smaller picture. If you would reduce that picture to sixteen feet you would have a projection lens of shorter working distance, thus picking up more of the beam and concentrating the greater amount of light on a smaller surface, which would add to the brilliancy of your picture very considerably.

If, however, you demand an eighteen-foot picture at 95 feet, I would recommend the substitution of the arc for the Mazda, because as I said in the first place the Mazda is excellent within its limits, but in my judgment an eighteen-foot picture at 95 feet is somewhat beyond the limits of the Mazda at this stage of the game.

I have faith to believe that the time is not far distant when the Mazda lamp will give a brilliant eighteen-foot picture at 95 feet, or perhaps even a good deal more, but that time, in my opinion, will be when the Mazda people discard the condensing lens entirely, in favor of the parabolic reflector.

Notice to Mazda Projectionists

The editor of this department is preparing instructions on Mazda projection. To the end that nothing of importance be overlooked, will those now handling Mazda advise him as to exactly what points should, in their judgment, receive attention, insofar as applies to instructions for handling Mazda in actual practical projection.

He will esteem it a very real personal favor from all those who respond to this request. It is not really necessary that you give the answer to the various points you name, though it is desirable. What is especially wanted is an idea as to just exactly what practical Mazda projectionists would like to know.

Information Wanted

A certain projectionist in a certain town in a certain state sent the coin for a letter reply, but we believe his communication, or at least part of it, ought to be printed, hence it is being done without revealing either his name or location. He says:

Of course I have an axe to grind, or I would not be writing. I suppose they are mostly all that way, aren't they?

Some time ago you endorsed a new projection lens through the department. The cost was, if I rightly remember, around $65 or $75, but I cannot remember the name of the makers.

Now Rich, my manager, gives me permission to order two new lenses for our Powers projectors. He wants lenses that will give use an A-1 tip-top picture, as he calls it. Here are the working conditions, which at present are impossible. A 51-foot throw with a 20-foot picture, using a 2.5 E. F. projection lens with a free diameter of exactly one inch.

Ye gods! I think I hear you say. Now don't lay this at my door, as I have only been here a little more than six months, and thereby hangs a tale which I will relate further on.

Am using 50 amperes D. C. through a Westinghouse motor generator set. The screen is a Minusa and the optical train is lined up as per lens charts. Am using cardboard shutters cut on pattern published in the department some three years ago, which same seems to now be the "Extralite" shutter pattern. Might add that I made all changes in the optical system and shutter after taking this position.

What Is Wanted

Now, here is what I want. First, I am going to cut down the size of the picture a couple of feet or so, and I ask you to order for us two lenses exactly three-inch E. F., with a free inside diameter of 1.56 inches, as per lens charts—that is to say unless you have some later dope in this matter.

I suppose the manufacturer would send them subject to trial. I notice the Riviera in Chicago is using "Snaplite" lenses. Perhaps those are what you spoke of, though as to that I am not certain.

We are projecting at an angle of 12 degrees, but I helped this some by tilting back the back of my screen.

Now, tell me what you think of the single bushing roller bearing Power's intermittent. I am a little "leery" as to it throwing a rock steady picture after it being used for some time on account of that single bushing. I have used Power's for more than seven years, and have always been strong for them. My manager tells me to put in the ones we now have on two new type E projectors for fall delivery, if I think best, hence the question on the new movement. Another question, what is the best arc controller in the market and what is the price of same?

Now for the Tale

And now for the tale. My manager has had the name of always raising the roof when the "operators'" wages went up, and last August when they raised to $42 per week he nearly had a fit. On September 5th last yours truly came on the job, and at the end of his first six months' service he came into the projection room and said: "Steve, your wages will be $45 a week from now on, and if you conclude to stay, at the end of your first year I will make it $50."

Now, Rich, what is the answer? Like the Yankee, I will give it myself. It is serv-

ice, every instant, to the silver sheet. That's it!

More money should mean better service, and the sooner the men all over this country take this for a watchword, the sooner we will have good conditions and no strikes.

I will close with good wishes and many thanks for all you have done for us.

Appreciates Good Service

Your manager evidently is a man who appreciates good service, as I am pretty well convinced almost any manager does, **provided he has evidence he is getting it.**

He is, however, making a tremendous mistake projecting a 20-foot picture, especially under those conditions. The one-inch diameter lens is necessary. You cannot get any lens with a free diameter exceeding one half its focal length, and most lenses run considerably under that. It will probably be impossible to get you a lens exactly the diameter you want.

I will take the matter up with the Kollmorgen Company, manufacturers of the Snaplite lens, which same I can recommend to you as among the best projection lenses now being manufactured in this country. I think, however, on the whole, you had better deal with them direct. The address is 35 Steuben street, Brooklyn, N. Y.

I will write the company telling them they will hear from you within a few days, and ask them to give your order special attention. I think they will be able to please you, though whether they would send lenses on approval or not I could not say, but I have no doubt they will guarantee the performance of any lens they send to the extent that they will promptly refund the money if the goods are not satisfactory.

Is Giving Satisfaction

As to the Powers roller bearing, it has been very thoroughly tried out in practice and is giving entire satisfaction. Anyhow the Powers Company is a responsible business institution and the fact that the company guarantees the performance of the roller bearing intermittent is, I believe, sufficient. I do not think you need have any fear as to the results.

As to Controller

As to the arc controller, you can readily realize that we cannot give advice of this kind in this department without creating a riot.

You are entirely right in saying that the sooner projectionists come to an understanding of the fact that increased wages mean higher class service the better it will be for all concerned.

Dope for Mazda Men

Alvin G. Hammell, New York City, hands us the following dope on Mazda. We are sure that it will be welcomed by the increasing number of projectionists handling Mazda, as well as by those others who, while still devotees of the arc, are interested in what is doing in filament projection light.

Friend Hammell says:

Dear Mr. Richardson: I beg to submit the following on Mazda projection. In September 18 issue is an inquiry concerning Mazda projection which seems to indicate that projectionists do not know that Mazda projection calls for the use of a special type, low voltage Mazda lamp, and the necessary equipment accompanying same.

At present I know of three distinct systems in use, and shall describe them as correctly as I may .

The first system, which is, I believe, the original one, is the National Lamp Works (Robert Burrows and Joe Brown) of Cleveland, Ohio. (This is a bit ambiguous. What is meant, we think, is that the two men named designed the system at the National Lamp Works, the correctness of which statement we cannot either affirm or deny, without first investigating—Ed.) They used a 4.5 inch diameter reflecting mirror, with an outside radius of curvature of 2.75 inches. The prismatic condensing lens is a 3.5 inch diameter lens of 2 and 5-inch conjugate foci.

This system is used by the Sheck-Argus adapter, and will be used in the Mon-O-Shift Mazda outfit.

The Second System

The second system is described by the Edison Lamp Works, Harrison, New Jersey (Don't quite understand what is meant by "described by") and I belive has been adopted by the Nicholas Power Company for use in their Mazda lamp equipment.

This system uses a larger mirror and prismatic condenser lens.

The mirror is seven inches in diameter; outside radius of curvature five inches. The prismatic condenser is 4.4375 inches in diameter, and has 2.5 and 6.5 conjugate foci.

The 6.5 can be increased up to 8 inches, but the filament must remain 2.5 inches from the face of the condenser.

There is a third system, which employs the plano convex condenser similar to that used with the arc lamp. This system is used by the Simplex people.

It appears that John Auerbach, October 30 issue, has reference to the Edison system, if we may judge from his focusing measurements.

If, however, the projectionist he is endeavoring to help has a lamphouse adapted to a different optical system the projectionist will be up against it, and Mazda will accumulate another black eye to add to its already unnecessarily large collection.

In future, Mr. Richardson, always secure data from projectionists as to the diameter of the mirror and the prismatic lens, since these two dimensions govern the entire optical system.

Referring again to "Mazda Projection Light," September 18 issue, you asked for data as follows: (A) Exact location of narrowest point of light beam in front of objective. (B) Location and diameter of aerial image of condenser. The attached diagram is my answer. I trust that you can understand it.

As to the Diagram

As to understanding the diagram, why I do and I don't. The reading of the diagram is plain enough, but am I to understand that the aerial image is 3.5 inches on the screen side of the narrowest point of the light beam in front of the condenser? I do not even pretend to be able to check up on your statements, brother Hammel, but before publication will have 'em checked over by competent authority. In any event I cordially thank you for your help in the matter. Right or wrong it is a cinch that real information will come out of the matter.

The foregoing was submited to the National Lamp Works of the General Electric Company, at Nela Park Cleveland, Ohio, on whose behalf Mr. C. E. Egler of the Commercial Engineering Department made reply. It was also submitted to the laboratories of the General Electric at West Lynn, Mass., on whose behalf Steven Carlton Rogers of the Street Lighting Engineering Department, who also has had much to do with experimental work in the development of the Mazda projection lamp, made reply.

I have selected Mr. Rogers' reply as being best adapted to publication, but neverthless desire to cordially thank Mr. Egler and the Nela Park folks for their interest in the matter. Their comments were just as correct as those from West Lynn, but as I before said are not quite so well suited to the need of publication.

Mr. Rogers says:

Dear Mr. Richardson: Your letter enttled "Dope for Mazda Men" has been referred to me to furnish you with full information.

With regard to Mr. Hammell's data on Mazda Projection, I would say that there are two distinct systems in use at the present time; one using a prismatic condensing lens and the other two plano-convex condensing lenses.

As a matter of historical interest the idea of using the Monoplane filament in an incandescent lamp, and a condenser together with a mirror in order to reflect the image of the filament itself back to the lens was suggested by J. A. Orange of the Research Laboratory of the General Electric Company. Dr. H. P. Gage of the Corning Glass Works, however, actually furnished the design of the prismatic condensing lenses.

After the research work was completed the optical system of prismatic condensing lens, Monoplane filament lamp and spherical mirror was turned over to the Edison, National and Westinghouse Lamp Works for commercial development.

The First Prismatic Lens

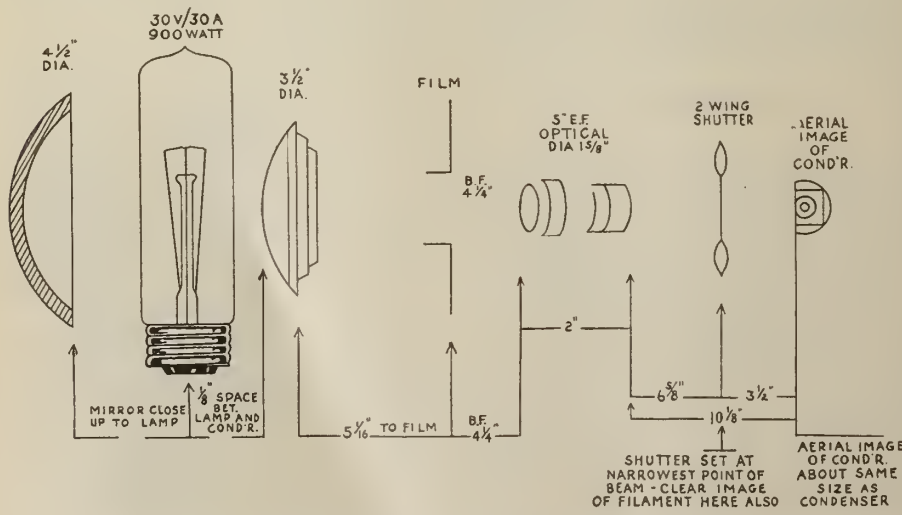
The first prismatic lens to be used was 3 1/2 inches in diameter with 2-inch and 5-inch conjugate foci using 4 1/2 inch diameter spherical reflector. This system was for use with the 600 watt Mazda lamp only.

The 900 watt 30-ampere Mazda lamp (more universally employed than the 600 watt 20-ampere Mazda lamp) uses a 4 7/16 inch diameter white glass prismatic condensing lens having 2 1/2 and 6 1/ inch conjugate foci using a spherical mirror 5 1/4 inch diameter 3 3/8 inch ORC. This system is in use in the General Electric Argus Mazda Motion Picture Projector Adapter and in the Power's Excellite equipment, the latter using a 7-inch diameter mirror, 5-inch ORC.

Two plano convex condensing lenses 4 1/2 inch diameter 6 1/2 and 7 1/2 inch foci are used by the Simplex people. The arrangement of these condensing lenses is the same as in the arc lamp.

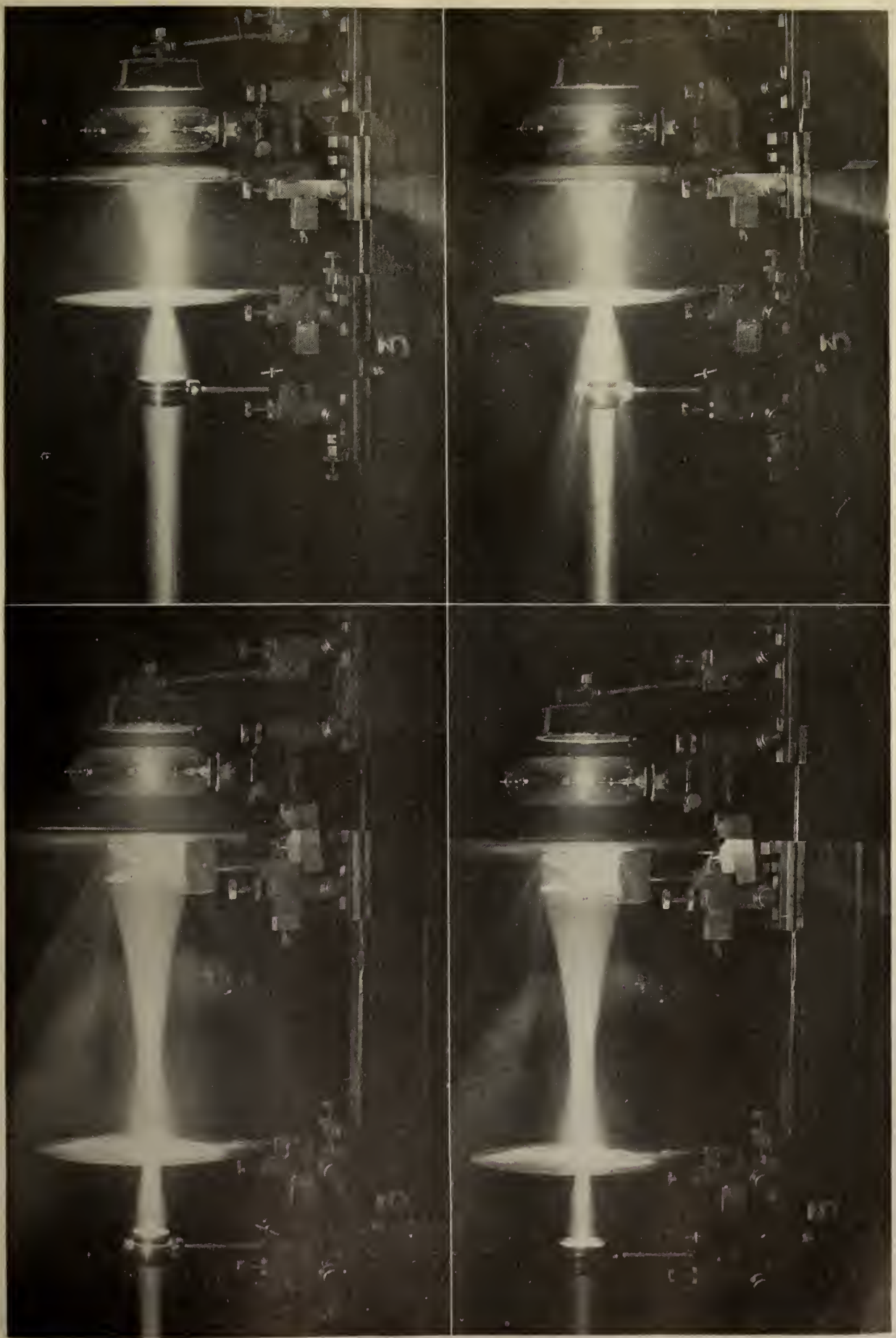
Now, with regard to the efficiency and difference of the two systems. Since the condensing lens is placed nearer the Mazda lamp in the prismatic condensing lens system it obviously gathers more light rays than the plano convex condensing lens system, which latter is placed at a greater distance from the Mazda lamp. Therefore, the initial utilization of the light from the Mazda lamp is greater.

On account of the smaller distance between



MR. HAMMELL'S DIAGRAM

Submitted os an onswer to the inquiry made in the September 18 issue



THE LIGHT BEAM IN MOTION PICTURE PROJECTION

Using Plano Convex Condensers and No. 1 Objective Lens.
Using Plano Convex Condensers and No. 2 Objective Lens.
Using Conza Prismatic Condenser and No. 2 Objective Lens.
Using Conza Prismatic Condenser and No. 1 Objective Lens.

the prismatic condensing lens and the aperture plate, the light rays from the condensing lens pass through the aperture in a wider spherical angle than when the plano condensing lenses are used.

This will account for the greater additional amount of light that can be gained by selecting the correct sizes of projections lens, as illustrated in the last two photographs. By using a No. 2 (2 7/16 inch diameter) objective lens in place of a No. 1 (1 5/8 inch diameter) projection lens when the prismatic condensing lens is employed an increase of from 50 to 80 per cent. in screen illumination may be obtained, whereas but 10 to 30 per cent. increase may be obtained when using the plano convex condensing lenses with the same projection lens. The amount of increase obtainable with the No. 2 projection lens depends upon the focal length of the projections lens.) This is well illustrated in the accompanying photographs.

In addition, due to the fact that the prismatic condensing lens is pressed and its surfaces are not polished and ground, as in the case with the plano convex condensing lenses, the maximum amount of light obtainable with the prismatic condensing lens is permissible on the screen, whereas the maximum amount of light obtained with the plano convex lenses has to be decreased in order to eliminate the image of the filament projected on the screen due to the accuracy and polish of the condenser. The elimination of the image on the screen is usually accomplished by increasing the distance between the plano convex condensing lenses and the aperture, this accounting in part for the lesser amount of light obtainable with the plano convex condensing lens system. (With all due respect to friend Rogers I cannot "see" that last.—Ed.)

Would Get More Light

Finally on account of the peculiar design of the prismatic condensing lens, chromatic aberration is not apparent and therefore does not have to be corrected for as when the plano convex condensing system is used.

With reference to Mr. Auerbach's article in the October 30th issue, he mentions the prismatic condenser in describing his optical setup. Mr. Auerbach would get even more light if he made the distance from aperture to condenser 6 1/2 inches instead of 8 inches.

Referring again to "Mazda Projection Light" in the September 18 issue I will refer you to the accompanying sketch. The sketch shown by Mr. Hammell is for the small prismatic condensing lens system used only by the 600 watt 20-ampere Mazda lamp, consequently is not of use to projectionists using 900 watt 30-ampere Mazda lamps. Whether or not the narrowest part of the beam depends upon the distance of the lamp to the condensing lens or the condensing lens to aperture or the EF of the objective lens or combination of the above.

The shutter must not be placed as Mr. Hammel has shown, since a decided loss of light will result; also travel ghost may occur.

A two-wing shutter will also give more light on the screen than the three-wing shutter.

Best of Their Kind

The photographs so kindly contributed by the West Lynn folks are the best of their kind I have ever seen. Also they are eminently illustrative. Some of you will remember how when, some years ago, this particular editor took issue with the opticians, claiming that the beam diverged beyond the aperture instead of converging, with the rays crossing in the exact geographical center with the projection optical system light ray action, and as is shown by some diagrams still put out, he was ridiculed. The optical gentlemen who did not pronounce him crazy rather took the attitude that he was at least harmless and should be allowed any pleasure that he might get out of placing his views against their settled conclusions.

Well, the editor upset their applecart and spilled all their applies insofar as concerns this particular proposition, long ago, but these photographs will show you all, and show you very nicely, too, how very correct the ideas of Richardson and Griffith were, as compared to the ideas of the optical gentlemen who made the before mentioned diagrams and insisted that they were correct.

Pardon this bit of seeming boastfulness. I believe that I am entitled to swell up a little on this proposition, because I endured the amused toleration of the optical men for a long time before they finally concluded to respect the opinion of a dub in optics when the opinion of the dub was absolutely, provably correct, even though it differed from theirs.

There, I feel better now that I have got that out of my system.

Not Prepared to Take Sides

Insofar as the plano convex-prismatic condenser mater be concerned I am not yet prepared to take any sides. It seems to hinge on the following: considering the plano convex system, the greater distance from aperture to condenser narrows the divergence of the beam gives a projection lens of given diameter very much higher light collecting power, which incidentally also makes for evenness of screen illumination. This greater distance also makes the handling of the projector more convenient for the projectionist. Opposed to this the greater distance of the lamp filament from the face of the collector lens very largely lessens the light collecting power of the lens, insofar as has to do with the direct light from the source, though this need not necessarily amount to much, I believe, insofar as has to do with the light reflected back from the mirror; also a further disadvantage is the fact that with the plano convex there is a decided tendency to the focusing of the filament image on the screen, which latter must be broken up, as Mr. Rogers has pointed out.

As to the Prismatic

As to the prismatic, we have a reversal of almost all these conditions. The light source is very much nearer the face of the collector lens, which gives that lens a very much greater light collecting power. Also, as Mr. Rogers has pointed out, the design of the condenser is such that there is not the same tendency to focusing of the filament on the screen. Opposed to this we have the rather inconveniently short distance between the condenser and the projecture aperture, and a consequently wide divergence of the beam beyond the aperture, which compels either the loss of a large amount of light, with consequent unevenness of illumination on the screen, or else the use of a wide diameter projection lens, which of course, makes necessary the use of a wide revolving shutter master blade, with loss of light and increased tendency to flicker at low speeds; also it is a notorious fact that a wide diameter projection lens has comparatively slight depth of focus.

In this I have, so far as I am at this time able, tried to impartially set forth the advantages and disadvantages of the two condenser systems. I have no doubt but what time will see great improvement in the Mazda projection proposition.

Personally, I believe that the final solution of Mazda is the entire elimination of glass condensers. I told Mazda people as long as three years ago that I believe the parabolic reflector was a practical possibility, and that its final adoption would mark the point where the arc lamp would be very largely displaced in projection by the Mazda lamp. I REPEAT THAT STATEMENT. I believe that with the present power of Mazda lamps it would be entirely possible to equal the performance of a 60-ampere arc lamp by the use of a parabolic reflector of proper design. I further believe there is nothing at all impractical in the parabolic mirror proposition, insofar as applics to Mazda projection.

Well Pleased

Gerald Andrews, Crowley, Louisiana, says:

Just received the handbook and lens chart. Am very much pleased with both, but especially the handbook, which contains information not easily found elsewhere. I would thank you very kindly if you would give me the name of the nearest supply house where I could secure the film cutting plier illustrated in figure 76, page 203 of the handbook .

We are not certain whether this plier is handled by Harry Lucas of Atlanta or not, but you can secure the same by addressing the Film Trim Manufacturing Company, Fountain Bldg., Cleveland, Ohio. Its price is $4.00, and it is well worth the money.

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What it costs you to own a

RICHARDSON HANDBOOK

DO YOU KNOW

What it is costing you not to own one?

Remember it is always safer to deal with the known quantity than unknown.

Send $4.00 today for this 700 page book of projection information, fully illustrated and interestingly written.

More Richardson Handbooks sold in 1920 than in any previous year.

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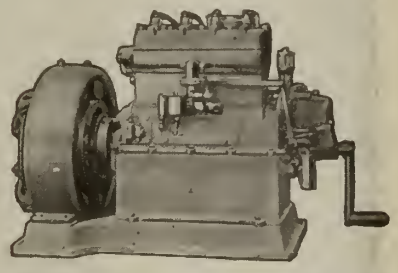

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OSHKOSH, WISC.

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Instead of Dipped Lamps. Infinitely Better More Lasting and Cheaper in the Long Run Made of Natural Colored Blown Glass

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economically delivers to the arc a superior direct current that is always under the control of the operator.

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It's Better to Buy

KIMBLE VENTILATING FANS

Than to Wish You Had

18, 24, 30 *and* 36 *in. dia. Alternating Current Only. Any voltage or frequency.*

A whole lot of theatre men started out by doing the thing wrong—put in just **ordinary** ventilating fans, because they were a little cheaper. Then, when the current bills began to climb skyward; when patrons kicked about the **noise** the fans made; and when the ordinary fans failed to meet peak-load conditions, the theatre men ripped the dang things out and put in KIMBLES instead.

BECAUSE:

1. Kimble fans are **reversible**—can be used to pull in fresh air or force out dead air; changing from one to the other by the pull of a chain.
2. Kimble Fans can be operated at any speed between 100 and 700 r.p.m., regulated by shifting the brushes when you pull either chain.
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Oh, yes, and there are many other good points. Send for Bulletin FLR and get the whole good story.

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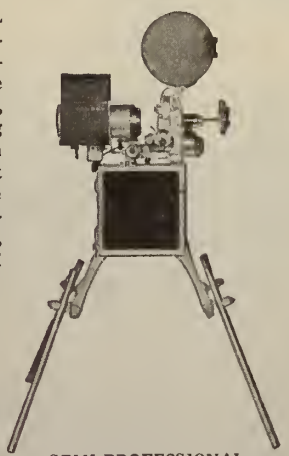
For Regular Standard Width Films

THE NEW SEMI-PROFESSIONAL MODEL R-38 is a Suitable Motion Picture Projector for permanent installation in large auditoriums, lecture halls or medium size theatres, etc., capable of meeting the most exacting requirements for projecting motion pictures and lantern slides; and, at the same time, light enough to be classed as a portable machine. Illumination 400 to 1000 watt movie lamp, as required. Both magazines and all castings on this machine are made of high grade aluminum. The objective lens is the Bosch & Lomb professional type. Friction take up with flat endless belt. Direct connected motor. Enclosed intermittent of Geneva principle. Adjustable framing carriage, automatic fire shutter and many other features which are only found on high class professional projectors.



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Louisville's New "L" Shaped Rialto Is a Revelation in Artistic Decoration

THIRTEEN years ago Louis J. Dittmar, then a traveling shoe salesman, conceived an ideal of what a moving picture theatre ought to be. But the nearest he could come to it at that time was a narrow, one-story edifice "out in the sticks." He kept at it. He organized the Majestic Theatre Company. Three years later the present Majestic was built. It approached nearer the ideal, but still this canny combination of practical business man and idealistic dreamer remained unsatisfied. With each nearer approach to the perfect, the idea of the perfect expanded, ever broadening, ever extending.

Then, in January 1920, he broke ground for the Rialto at Fourth avenue, just south of Chestnut street, on the west side of the street. On Fourth avenue, everyone walks on the west side. This location is, at present, a block and a half south of the "busiest block.' ' The retail section, however, is steadily moving in the direction. Development is fast, but owing to limitations in that direction, the Rialto will be in the very heart of things for many years to come.

On Leased Ground

The house is built on leased ground, under a long lease. The section taken up by the entrance is expensive property, but the land occupied by the house proper while valuable is well back from the street and occupies no front footage.

The house cost approximately $750,000 to build, and figuring 3,500 seats, the seating stands the company something over $210 a seat.

The theatre throughout is of the most modern fireproof construction, being of brick, concrete, steel and fire resisting construction of the most approved types, and with exits leading out on four sides, so that there can be no danger of a jam in event of any alarm.

The building is L shaped. The bottom the L begins with the outer lobby and entrance from Fourth avenue and extends 200 feet to the alley in the rear. In addition to the alley, there is another, brick-paved, extending along the north side of the building. The side of the L begins eighty feet from the sidewalk and extends one hundred and sixty feet south, parallel to the street. The width of this side of the L is one hundred and twenty feet at the front but narrows down to one hundred and five feet at the stage.

Terra Cotta Front

The width of the outer lobby, including the two stores housed in the same building, is seventy-two feet. The exterior is done in white terra cotta, by the Atlantic Terra Cotta Company of New Jersey. The magnificent carved work which adorns the front is carefully executed in every details and the appearance justifies the pains taken.

The interior of the lobby is in excellent taste. The glass cases set in the walls on either side are bordered with the Rookwood faience tile from the famous Rookwood potteries, Cincinnati. The exquisite panels here used and those in the inner lobby portray nymphs in joyous revels taken from the famous paintings of the Dancing Graces.

The color work in the panels is marvelous, the light blue of the backgrounds being a particularly admirable piece of work. The colors are mixed with the clay before firing, and thus in the finished work, are a part of the clay.

The upper part of the outer lobby contains five French windows, one on each side and three in the rear above the entrances.

Elaborate Lighting Fixtures

In the upper walls are placed six special wall bracket lanterns of Italian period design and two large fifty-light antique Italian lantern ceiling fixtures with art diffusing glass. Outside the lobby are four antique Italian style wrought iron bracket lanterns with the urn design characteristic of the Italian renaissance period finished in Pompeiian antique verde and imported alabaster glass. The floor is of large block tile.

The ticket booth base is of Pavanazzo marble imported from Italy. The upper is of glass, and projecting at the top in front is a protector of green-stained glass.

The inner vestibule is marked by a pillar scheme in warm gray tones touched in antique gold leaf, an arabesqued brozne, withh Rookwood faience tile wainscoting of the same pattern as that outside.

Fourteen Mirrors

In the lobby supplementing the outer and inner vestibules Caen stone is the dominating material, with wainscoting of Favanazzo marble imported from Italy.

Fourteen mirrors, some of them the largest in any theatre in the South, in antique gold frames, festooned with gold, panel the walls against which stand bronze radiator grilles of Italian design. The plate for these mirrors was imported from Belgium by the Wolf Blitz Company, of Louisville, and cut and silvered here.

The lobby ceiling is of light cream with ornamentations in delicate tones of rose. The

THE RIALTO THEATRE OF LOUISVILLE
Showing the white terra-cotta front and lobby, also the stage as viewed from the balcony

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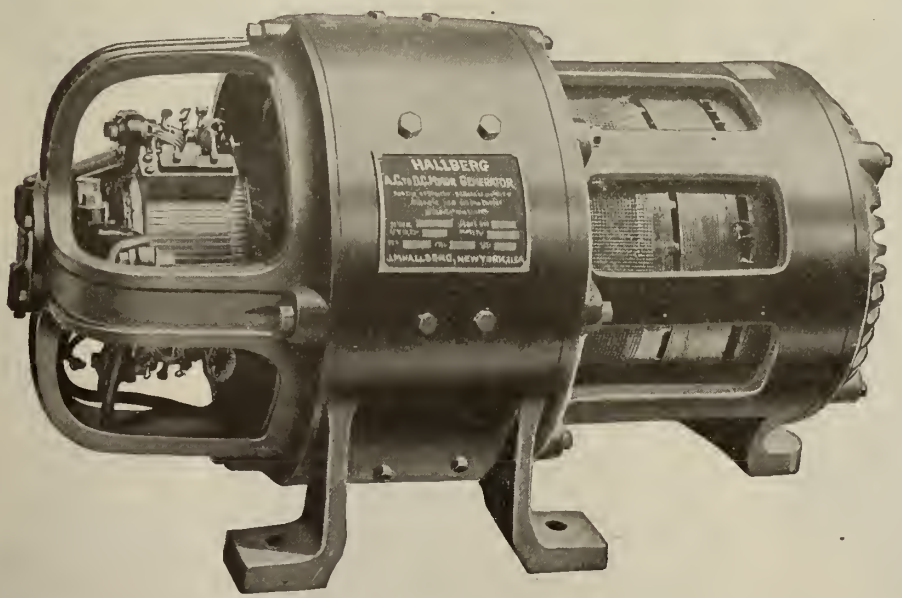

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INTERIOR VIEWS OF THE LOUISVILLE RIALTO

Above, left, the great marble stairway leading from lower foyer to balcony; right, the mezzanine foyer. Below, left, entrances to balcony from mezzanine foyer; right, the heart of the house, the business-like projection room and its three Power's projectors

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chandeliers and wall brackets are of cut glass, the crystals of which were cut in Czecho-Slovakia. The 12,000 pieces used in the chandeliers were fashioned with the same skill used to cut diamonds. The chandeliers are suspended from the ceiling with draped hanging and are supplemented by four Italian torcherese executed in armor bronze and by six wall brackets in candle effect and with six masks.

Fourteen Foot Stairway

The marble stairway of the grand lobby is fourteen feet wide, branching at the center in splendid curves and flanked by marble newel posts. The wainscoting and side columns are in Pavanazza marble and the columns are crowned with bronze capitols and have bronze bases.

The grand lobby is paneled in mirrors duplicating those in the vestibule and is graced with three magnificent chandeliers in crystal prisms. The balustrade to the grand stairway is in solid marble of classic beauty. This marble is the pure white, from Alabama quarries. The Grecian green marble running around the base of the lobby came from the Island of Tinos.

Up the grand stairway the branches lead at the mezzanine floor to a grand promenade floor which is Italian Renaissance in treatment with paneled walls done in silk damask of blue background with dull gold ornaments. The floor is carpeted in taupe velvet, bordered with marble. All floor coverings were furnished by Hubbuch Bros. and Wellendorf, of Louisville.

Silk Upholstered Furniture

The furniture of stately design is upholstered in silk velour and the scene is made picturesque by large torcheres. Eight-foot torcheres stand in niches between the first and the grand lobby with ten lamps in each fixture.

The ladies' parlor, elaborately done in gray and gold upholstery, is just off the promenade floor. The telephone boths are also located here as are the ladies' toilette and dressing rooms, facilities which are repeated in every detail on the main floor.

The stage draperies are in gold satin and blue silk velour, the blue velvet grand draperies masking the proscenium arch with a sweep fifty-five feet in width. The grand draperies are appliqued in gold with entablatures and stolls of rose silk with gold applique and gold fringe.

The Dimmer System

Flaking the stage is a phalanx of switches, levers and dials which control the lighting of the entire house by means of dimmer banks. With the use of this arrangement it is possible to "paint the house" in tones as exquisite, evanescent and elusive as the aurora borealis or as glowing and revealing as the dawn.

This work is accomplished by means of sunken lighting fixtures in the ceiling in alabaster glass with diffusing color panels through which may be projected any tone, shade or hue of infinitesimal gradation thereof which is found in the spectrum. The electrical equipment for house lighting was furnished by the Frank Adams Electrical Company, of St. Louis. The dimmers were made by the Cutler-Hammer Company.

The Rialto atmosphere is cared for by eight fans, each fourteen feet in diameter and with this enormous sweep the current is kept moving in and out at a rate which insures a complete change of air every five minutes from the apex of the lofty dome, seventy feet high, to the auditorium spanned by the balcony which extends out over the lower floor ninety feet and which extends the width of the building, one hundred and ten feet, without a single column to support it.

It is made possible by the use of the so-called K construction. It carries a dead weight of 3,000,000 pounds and will carry an additional weight of 3,000,000.

Seating Capacity Is 3,500

The seating capacity of the Rialto is 3,500. The chairs, furnished by the A. H. Andrews Company, Chicago, are placed thirty-two inches apart, measuring from back to back. They are upholstered in Alice blue velvet and are constructed along ideal lines of comfort, width and leg-room.

Loge seats girdle the entire front of the balcony and form the choice seats of the house. Admission to these is fifty cents, while the rest of the house goes at thirty.

Three Power's Projectors

The projection room, in charge of P. W. Miller, is equipped with three Nicholas Power Type E machines on 6-B stands. Each is equipped with a six and one-half inch lens. There is a "throw" of 145 feet from lens to the curtains, which is sixteen by twenty feet. All three of the projectors are equipped with the Peerless automatic arc controls of the J. E. McAuley Manufacturing Company, Chicago. The rewind equipment was frunished by the Nicholas Power Company.

The power is purchased from the city, and two Wagner converters are used on alternate days.

There are five Cutler-Hammer rheostats in the projection room, one for each of the machines, one for the stereopticon, and one for the spotlight, which was furnished by the Chicago Cinema Equipment Company, of Chicago. Another spotlight will be installed shortly. "Square D" switches and motor starters are used throughout.

Heating Is By Hot Air System

The heating of the Rialto is by means of hot air blown into the building by two supply fans and two exhaust fans and systems of direct radiation. The heating and ventilating apparatus for the theatre was brought to the city in fourt freight cars from the American Blower Companys' plants. This company furnished all the heating and ventilating equipment, other than the supplemental radiation, radiators being furnished by the American Radiator Company.

Installation of heating and ventilating was handled by the local house of F. A. Clegg & Co., heating and ventilating engineers. This is exclusive of the boilers, as steam is supplied by the boiler room of the Francis Building, next door to the Rialto. For the regulation of temperature, the Johnson Service Company's system is used. All radiators in connection with the installation are concealed behind ornamental grilles and the grilles over the fresh air and exhaust openings are also of an ornamental nature and in harmony with the other interior decorations.

The Decorative Scheme

The design of interior decoration was carried out in keeping with the architectural features of the building in the harmonious tones of old ivories, grays, gold and blue, the lower walls of the orchestra and the promenade being covered with a fabric of beautiful blue intermingled with silver threads.

The decorations of the main auditorium, grand lobby, promenade, entrance lobby, vestibule, ladies' parlor and men's smoking room are all carried out in harmonious tones of grays, old ivory intermingled with gold and blue.

The mural paintings in the auditorium and promenade as well as in the grand lobby are in harmony with the decorations, and the silk wall covering completes the artistic effect to satisfaction. The entire work has much of that refinement which enhances the beauty of decorations to be seen at short range. Oscar Joseph, of Joseph & Joseph, Louisville architects, chose every color in the theatre, and his remarkable taste and judgments are winning compliments from everyone who sees his work.

$25,000 Organ

The Rialto organ, which cost $25,000, is played by Carl Wiesemann, concert organist, and is said to be among the largest and most complete in orchestral effects and mechanical resources of any in the Southwest.

It contains more than one hundred stops and accessories, among them being a great variety of reeds, flutes and strings, and such

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A dividend of Fifty Cents per share on outstanding Class A Shares of D. W. Griffith, Inc., was declared June 15th, 1921, payable July 22nd, 1921, to stockholders of record at the close of business on July 1st, 1921.

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instruments as the harp, chimes, xylophone, and orchestral bells, drums, cymbals and tympani. There are in the organ 1,796 pipes, ranging in length from a half-inch to sixteen pipes, the largest having sufficient diameter for a man's body to pass through.

The organ is located in two large, specially built chambers on either side of the proscenium arch, and the volume of tone is regulated by electrically controlled shutters. The console of the organ is located immediately in front of the screen, in the rear of the orchestra pit. It is a marvel of beauty in its finish. The mammoth electric blower for the organ is located in the basement.

The Rialto Symphony Orchestra of thirty pieces, is conducted by R. Gratz Cox, a former associate of Walter Damrosch.

Simplexes and a New Front Aid in Duluth Lyceum's Transformation

NEARLY two years ago, J. B. Clinton and Chas. P. Meyers bought the old Lyceum Building in Duluth, formed the Clinton-Meyers Company for the purpose of remodelling the playhouse into a modern motion picture palace.

At a great expense the reconstruction of the Lyceum was completed in approximately fifteen months.

The entire front of the old building has been torn down and replaced with a new front, so designed that the old stairway entrance on Superior street, is removed. This change alone has cost thousands of dollars, but it eliminates the climbing of a flight of stairs upon entering the theatre.

Two New Entrances

Two new entrances have been built into the front of the building, while stores on the sidewalk level have been constructed in place of a stairway. Both entrances are on the street level. The east doors leading into the theatre lobby, while the west doors open into the Lyceum Building proper and the elevator corridor.

Two beautiful marquees have been erected over the new entrances, thus making the entrance of the theatre decidedly attractive.

Two Simplexes in Projection Room

An immense stage that will offer exceptional opportunities of prologuing pictures is another feature.

The projection room of the house is in keeping with the other features of the theatre. It contains two of the latest type "S" motor driven Simplex projectors. Two G. E. motor generators are also part of the equipment. The entire outfitting of the projection room was handled by the Teco Products Manufacturing

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TYPHOON COOLING SYSTEM

Typhoons will put an end to poor Summer Business

Business Slump Hits Middle West

Read the excerpts taken from an article appearing in a recent issue of the Motion Picture News.

IN a letter describing conditions now prevailing in the Middle West, W. F. Dagon of Springfield, Ill., declares that the "most disastrous slump the motion picture has ever known is now taking place throughout the Middle West. Business has fallen off in some houses to such an extent that not enough money is being taken in at the box-office to pay the men in the orchestra pits," declares Mr. Dagon, who continues as follows:

" . . . High-priced films are being shown and the exhibitors are not realizing any more on them than they are on the cheaper pictures. The public seems to have stopped going to picture theatres suddenly and entirely. The weather in this section has been abnormally hot, which has added to the general depression. Every exhibitor is facing a serious situation. No relief or betterment is expected before fall, and it is a long time until September 1. . . . The idea of having to operate a theatre from now until September 1 at a loss every week does not sit well with the exhibitor.

" . . . Widespread unemployment and general reductions in wages are given as the chief reasons for the depression. Also the unusually hot early summer, which is causing people to flock to the ball parks, amusement parks and public parks in greater numbers than ever before."

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The theatre now has three floors, the old gallery having been torn down and an entirely new floor added to the building proper.

36 Houses Now Owned by Fitzpatrick & McElroy

The acquisition of four new theatres within three months is the record of Fitzpatrick & McElroy, which now controls thirty-six theatres scattered through Michigan, Wisconsin, Indiana and Illinois. Two of the new houses are located in Goshen, Ind., the Jefferson and Lincon, each seating 900; another one, the Lincoln-Dixie, seating 1,600, in Chicago Heights, and the Leida, an 800-seat house, at West Pulman.

Two new theatres, promising to be the most pretentious of all, are now under construction at Benton Harbor, Mich., and Harvey, Ill., and will probably open some time in the spring. These will seat 1,800 and 1,200, respectively. The recent expansion of business has necessitated larger quarters, and Fitzpatrick & McElroy now occupies the entire sixth floor of the Century Building.

New Typhoon Installations

Jacob Brown, branch manager of the Typhoon Fan Companies, Philadelphia establishment, 250 North Thirteenth street, reports the recent installation of Typhoons in the following Philadelphia houses:

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Adams Theatre Opens

The Adams Theatre, on Adams, between State street and Wabash avenue, opened to a big audience on Saturday, June 11. This theatre was built by the Vista Amusement Enterprises, which also controls the Vista, Twentieth Century, New Park and Garden theatres in Chicago.

Swaab's Son Is Now Partner

On June 1, Mark L. Swaab became a partner of his father, Lewis M. Swaab, 1327 Vine street, Philadelphia, and henceforth the name of the concern will be Lewis M. Swaab & Son.

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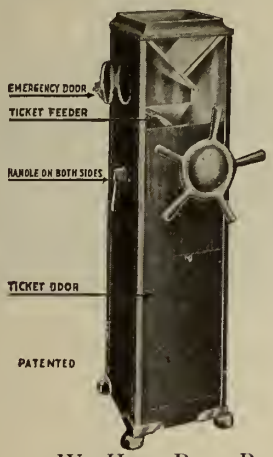

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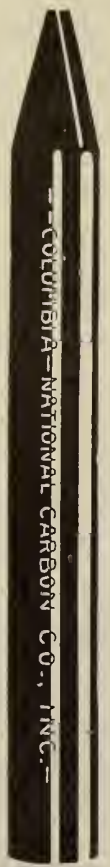
Write For Catalog

THE DEVRY CORPORATION
1256 Marianna Street Chicago, Ill.

HOW LIGHT IS LIGHT?

Some people measure light by **candle-power.** This system uses the light of a candle as the standard.



In the projection field light might be measured by so much "carbon-power." Columbia Projector Carbons are a good standard of measurement inasmuch as everything else is on the darker side of this highly concentrated light-giving substance.

Right now it's a close contest between sunlight and Columbia light for brightest honors.

At any rate we'd hate to buy all the candles it would take to equal the light of—

National Carbon Company Inc. Cleveland Ohio

COLUMBIA
PROJECTOR CARBONS

Brilliant, Soft, Snow White Light

6411321

CLASSIFIED ADVERTISEMENTS * COST LITTLE — DO MUCH *

SITUATIONS and HELP WANTED 3c per word | ALL OTHER COMMERCIAL ADVERTISING 5c per word | Not less than twenty words accepted

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED

PIANIST—A1, wishes immediate engagement. Read, transpose, improvise. Non-union, would join. Strong player. Thorough, reliable. Would like chance on organ also. Would appreciate full answer and immediate connection. Kempton A. Hemming, Gen. Del., Buffalo, N. Y.

PROJECTIONIST desires permanent position where high-class work is appreciated. Long experience. Any equipment. Non-union, but will join. Go anywhere; no ticket needed. Glenn Smith, Essex Hotel, Kansas City, Mo.

OFFICE EXECUTIVE, 7 years' experience in all branches of film business, seeks position with responsible organization. Box 207, M. P. World, New York City.

MANAGER, OPERATOR, PUBLICITY EXPERT—Ten years' experience; competent to fill any position around theatre; desires location in town of 10,000 or over in Arkansas, Missouri, Illinois or Kentucky. Present position two years; reference gladly furnished. Am first-class signwriter and billposter. Salary in keeping with my ability. Address E. M. Berg, Strand Theatre, Gulf, Texas.

MEN OUT OF WORK or seeking better connections carefully read ads in this department every week. Your ad here is the best way to get help.

HELP WANTED

GET IN TOUCH with the many thousand men likely to be in need of the services you offer, through an ad in this department. It is the most economical way to connect with a job.

PROJECTIONISTS ask how to get better jobs and how to hold them. "Motion Picture Handbook," by F. H. Richardson, tells everything a man needs to know in his projection room. $4 postpaid. 700 pages, illustrated. Chalmers Publishing Co. 516 Fifth Avenue, New York, N. Y.

BUSINESS OPPORTUNITIES

YOU PROBABLY HAVE a good thing, but need aid to put it over. Advertising in this department gets results.

NEW AND REMODELED THEATRES whose beauty, safety and comfort are bettered by "Modern Theatre Construction" are easy to fill, and to keep filled. The book, by E. B. Kinsila, is $3 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, New York, N. Y.

THEATRES WANTED

WANTED—To buy, rent, lease or manage theatre; 10 years' experienre. State proposition. L. J. Buiger, Box 59, Bement, Ill.

IF YOUR THEATRE is for sale or rent, advertise it in this department. Then get ready to make the bargain.

THEATRES FOR SALE OR RENT

FOR SALE—Largest Photoplay and Vaudeville theatre, city fifteen thousand; seating capacity seven hundred. Present lease not less than five years; paying big rent. Require at least $25,000 to handle same. Particulars, apply Box 206, M. P. World, New York City.

EXHIBITORS EVERYWHERE have theatres for sale or rent. Your ad here will cause them to make you propositions.

EQUIPMENT WANTED

MACHINES, theatre chairs and other equipment can be disposed of through your ad in this department.

EQUIPMENT FOR SALE

STANDARD MACHINE, spot light, ticket chopper, 110 v. compensarc; Edison head and parts, mazda lamp equipment, 1000 wt., 28-30 v. and 28 v. Portable machines, lenses, condensers, tickets, ozone, ether, limes. Repairing and supplies of all makes. Equipment bought. Bennett Supply Co., 224 N. 13th Street, Philadelphia, Penn.

THEATRE and STUDIO equipment of every description can readily be obtained through this department. Place an ad for the goods.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

BATTLESHIP LINOLEUM AND CORK CARPET. Government surplus stock at less than wholesale for theatres, halls, etc. J. P. Redington, Scranton, Pa.

FOR SALE—$9.00 buys a 110 volt D. C. motor. Have 32 motors on hand, all in good condition, used slightly. Jerry Wertin, Albany, Minn.

ELECTRICAL EQUIPMENT should not be installed without consulting "Motion Picture Electricity," by J. H. Hallberg, a book replete with information on everything theatrically electrical. $2.50 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, New York, N. Y.

CAMERAS WANTED

IF YOU HAVE a camera that you want to sell, advertise in this department for a purchaser.

CAMERAS FOR SALE

CAMERAS can be obtained quickly for special work and can be disposed of when the job is done through an ad in this department.

NEW MOY CAMERA, $450. Pittman 400 foot camera, automatic dissolve, $250. Motor Driven Home Projector, $125. Ray, 326 Fifth Avenue, New York.

FILMS WANTED

FILM BUYERS read this department every week for their film wants. Your ad here will get you a buyer.

NEGATIVES WANTED—Scenic, Art, Industrial, Magazine, Odd Shots of Nature. Good price for any acceptable stories. ANIMATED FILMS, WESTLAKE, LOUISIANA.

FILMS FOR SALE OR RENT

FOR SALE—Features, comedies and westerns. Plenty of advertising matter on all. Films in excellent condition. Central Film Company, 729 Seventh Avenue, New York.

FOR RENT—"Tillie's Punctured Romance," six reels, featuring Charlie Chaplin; Pathe "Passion Play" (new copy). C. J. Murphy, Elyria, Ohio.

WANTED for export, moving pictures, serials, features, comedies, scenic and educational, and two-reel Harts and Tom Mix; plenty of advertising will buy 100 reels monthly. If cheap and in good condition; large and small dealers answer. Box 208, M. P. World, New York City.

FILMS FOR RENT: SERIALS, FEATURES AND COMEDIES, FOR WEST INDIES, CENTRAL AND SOUTH AMERICA; ALSO MACHINES AND ELECTRIC PLANTS. A. J. ROSER, BRITISH LATIN TRADERS, P. O. BOX 13, BROOKLYN, N. Y.

FOR SALE—ADVENTURES OF JIMMY DALE, alias THE GREY SEAL, featuring E. K. Lincoln, in 32 reels; "Muggsy" (5); "One Against Many" (5); "Mistaken Identity" (5); "Place in the Sun" (5). Large selection SERIALS, FEATURES, COMEDIES, EDUCATIONAL CARTOONS. Guaranty Picture Co., 130 West 46th Street, New York.

YOUR FILM WANTS can be supplied through an ad in this department, because it will be read by the men you desire to reach.

WE SELL Comedies, Dramas, Western, 1, 2, 3, 4, 5-reel subjects. CLAIRE PICTURES, 60 Graham Ave., Brooklyn, New York.

MISCELLANEOUS

VALUABLE SERVICE is rendered advertisers at a low cost, in this department.

ADVERTISING WISDOM is contained in "Picture Theatre Advertising" by E. W. Sargent, the wizard of exploitation. A book crammed with information for the theatre man who wants his house to be always crowded. $2.00 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, New York, N. Y.

Picture Theatres Projected

VIROQUA, WIS.—Masonic Lodge has voted to erect moving picture theatre in connection with lodge building.

VINITA, OKLA.—T. H. Slothower has sold Lyric Theatre to Romeo Williams.

SWISSVALE, PA. — National Theatre Company has plans by W. H. Gilleland, 7416 Irvine street, for one-story brick moving picture theatre, 62 by 114 feet, to be erected at Washington and Palmer streets.

BROOKLYN, N. Y. — Realty Associates have sold Crescent Theatre on Flatbush avenue near Fulton street to the Shubert interests.

STOCKTON, CAL.—Stocktonian Film Company has been organized with $50,000 capital by George T. Webb, C. G. Dowd and others for purpose of taking over business Stockton Film Comedies. Also to produce and market moving pictures.

WACO, TEX.—Mrs. Stewart, Dallas, has sold Bert Movie Theatre to Edward Ryba Rosenberg.

READING, PA.—Penn-Steitz Amusement Company has been organized with $100,000 capital.

SAN BENITO, TEXAS.—An airdome for showing moving pictures is under construction here, with seating capacity of 500, to cost about $4,000.

DANVILLE, VA.—L. B. Flora & Son have contract to erect three-story moving picture theatre and store building on Main street, with seating capacity of 2,000, for Southern Amusement Company, to cost $250,000.

PORTSMOUTH, VA. — Hofheimer & Rohr have plans by Calrow, Wrenn & Tazewell, Norfolk, for large, up-to-date theatre.

RICHMOND, VA. — Richmond Photoplays has been organized with $300,000.

PORT NORFOLK, VA.—Virginia Construction Company has contract to erect moving picture theatre and store building at Broad and Third streets, to cost $13,000.

CHARLESTON, W. VA.—T. L. Kearse Circuit of Theatres, Strand Theatre Building, has plans by Mills & Millspaugh Company, 67 East Long street, Columbus, O., for five-story brick and reinforced concrete theatre, to cost $250,000. Address T. L. Kearse, general manager.

CHARLESTON, W. VA.—Virginian Theatre will enlarge building.

MADISON, WIS. — Parkway Theatre Company, 6 West Mifflin street, will convert office building, 200 by 300 feet, into two-story brick and stone Fuller Theatre, to cost $150,000.

SYRACUSE. — Max and Mitchell Fitzer will erect three-story theatre and office building at 218 West Fayette street.

SHELBY, N. C.—Enos and Zeb Beam, Princess Theatre, will erect brick theatre on South Lafayette street, 50 by 200 feet, with seating capacity of 2,400, to cost about $100,000.

CINCINNATI.—George A. Fuller Company, Swetland Building, Cleveland, has contract to erect theatre and office building at Seventh street and St. Clair avenue for Columbia Amusement Company, 47th street and Broadway, to cost $600,000.

HAMILTON, O.—M. D. Lindley has plans by Frederick G. Mueller, Rentchler Building, for two-story brick theatre and apartment building, 72 by 150 feet and 90 by 94 feet, to be erected at Main and C streets.

JACKSON, O.—E. D. Jenkins, Pomeroy, has purchased Broadway Theatre.

McARTHUR, O.—F. C. Taylor, Rutland, has purchased site on Main street for erection of an up to date theatre, 33 by 85 feet, with seating capacity of 400.

TORONTO, O.—Manos Brothers have plans by J. T. Ross for two-story brick Rex Theatre, 75 by 120 feet, to be erected at Third and Main streets, to cost $75,000.

OKLAHOMA CITY.—Rialto Theatre will expend $10,000 to remodel building at 121 West Grand avenue, with seating capacity of 500. Address J. H. Hartman, manager.

TULSA.—A. C. Sinclair and Clifford Hastings reported to erect three-story fireproof theatre, 100 by 150 feet, with seating capacity of 1,600, to cost $250,000.

OIL DROP PAN *for* POWER'S PROJECTORS

A heavily nickeled pressed steel oil pan will fit any Power's Projector Head. Lengthens the life of the machine. Keeps the lower Magazine, film, stand and floor free from oil. Eliminates motor and speed control troubles. A necessity in every properly equipped operating room. PRICE $3.00 each.

For sale by all dealers.

SERVICE PRODUCTS CO., INC.

1536 FRANKLIN ST.
OAKLAND, CALIF.

Dealers write for our proposition.

AKELEY

"The Camera of Superior Accomplishments"

Reason No. 7

Operating Without Tripod

The camera with pan, tilt and ball and socket levelling head may be quickly removed from the tripod as a complete unit.

Three steel points on its base permits it to be solidly placed on any uneven surface and operated as if on the tripod.

Write us regarding this invaluable feature and the 30 others that make the Akeley superior.

Akeley Camera, Inc.
250 W. 49th St., New York City

REAL REELS

GLOBE Reels are such for they are made of excellent steel; the edges are smooth and free from burrs; and are finished in fine durable black japan.

All GLOBE Reels are fitted with hubs that have a patented detachable spring, this device permits the quick replacement of a broken spring.

GLOBE Reels will outlast all other types and makes; they are the reels you should use.

The Globe Machine & Stamping Company
CLEVELAND OHIO

We also manufacture special reels for Nicholas Power's machines and others, Reel Cans and Reel Shipping Cases

EVERYTHING — FOR THE — THEATRE

NATIONAL CARBONS

THE CARBONS FOR BETTER PROJECTION

White A. C. Special for Alternating Current.
Silver Tips for Direct Current.

WE CARRY A COMPLETE STOCK OF ALL SIZES

AMUSEMENT SUPPLY COMPANY

We are the oldest Supply House in the Motion Picture Trade

740-742 South Wabash Ave. Chicago, Ill.

WRITE FOR OUR LATEST BULLETIN

MONSOON

HEATING
VENTILATING
COOLING

Let the theatre ventilation specialists tell you how —

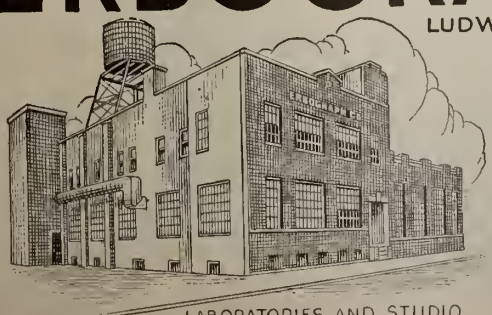
Send today for Booklet 6

MONSOON COOLING SYSTEM, INC. NEW YORK
BRANCH - 1525 VINE ST. PHILA. PA 1476 Broadway.

ERBOGRAPH COMPANY

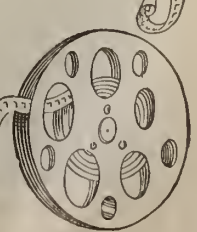
LUDWIG G B ERB PRESIDENT

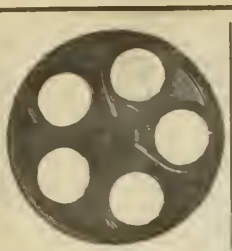
MOTION PICTURE DEVELOPING AND PRINTING



LABORATORIES AND STUDIO

TELEPHONE AUDUBON 3716
203 TO 211 W. 146TH ST.
NEW YORK CITY





Get the maximum of REEL wear and FILM wear with no TEMPER wear.

The new **NIESS-WANER REEL** give these and more.

Messrs. Producers, Distributors and Exhibitors, you are trying to pull yourselves up the success ladder with a weak link in your chain. The wasteful, ordinary reel is a very weak link in the Industry's Chain. Strengthen your chain; get the reel which plugs leaks in your bank account and improves your Service. The A-1, Niess-Waner reel is the synonym for "Safety, Saving and Service."

Why spend $100,000 on film for an A-1 picture and wear it out on a Z-26 reel? Write to

THE NIESS-WANER COMPANY

1804 COMMONWEALTH BLDG. PITTSBURGH, PA.

PROJECTING THE GREATEST PICTURE ON EARTH

PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin Electric Speed Indicators at 44th St. Theatre, N. Y., and Crescent Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST"

B. F. PORTER, EXCLUSIVE EQUIPMENT, 729-7th AVENUE, NEW YORK

WOULD YOU THROW $390.00 AWAY?

Bass saves you just that amount by offering you the government tested and inspected Liberty War Model Universal consisting of 400 ft. Universal Camera specially adjusted for army use, six 400 ft. magazines, F:3.5 lens, carrying case for camera, carrying case for magazines and carrying trunk for entire outfit. Also tools and extra parts, the most wonderful buy ever offered. A $840.00 value at $450.00.

BASS CAMERA COMPANY, 109 No. Dearborn Street, Dept.107, Chicago, Ill.

P. S. Get the Bass Motion Picture Catalogue No. 5 immediately, a complete encyclopedia of motion picture apparatus free.

STOP LEAKS AND LOSSES

THE AUTOMATICKET SYSTEM STOPS BOX OFFICE LEAKS & LOSSES ASK US ABOUT IT

AUTOMATIC TICKET SELLING & CASH REGISTER CO. 1780 BROADWAY NEW YORK

"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

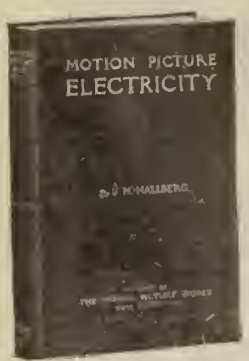
WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

EXHIBITORS TAKE ALL FOUR

OF THESE BOOKS AND FIND THAT EACH ONE HAS A DEFINITE PLACE IN THEIR BUSINESS



IN THE MANAGER'S OFFICE

Motion Picture Electricity

is the dynamo that will light your way to economical maintenance and renewal of your electrical equipment. Illustrated.

280 Pages. $2.50 postpaid.

IN THE BOX-OFFICE

Picture Theatre Advertising

is packed with magnetic ways of attracting the "long green" to your till. Every page is electric, with tried and provedly successful, attention-grabbing stunts.

300 Pages. $2.00 postpaid.

IN THE PROJECTION ROOM

The Motion Picture Handbook

will project its individuality onto your screen in better pictures and less trouble getting them. Profusely illustrated.

700 Pages. $4.00 postpaid.

IN THE FUTURE

Modern Theatre Construction

when the other three have helped you to make enough to spread out, will show you how to build, or to renovate your present house the safe, comfortable, light-cost way.

266 Pages. $3.00 postpaid.

THE SET, COMPLETE..... 1,546 PAGES OF LIVE HELPS ..... $11.50, POSTPAID

Wright-Callender Bldg. Los Angeles, Cal.

THE CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

28 East Jackson Blvd. CHICAGO, ILL.

Entire City of New Orleans is 66% Simplex

CHICAGO uses 750 Simplexes

Downtown PHILADELPHIA 90% Simplex

Downtown BOSTON 75% Simplex

Entire City of TOLEDO 78% Simplex

Downtown ST. LOUIS 75% Simplex

Downtown MINNEAPOLIS 78% Simplex

Downtown SEATTLE 100% Simplex

Entire City of BUFFALO 70% Simplex

Downtown DALLAS 82% and Entire City 76%

Entire City of PORTLAND 85% Simplex

Downtown MILWAUKEE 88% Simplex

Entire City of FORT WORTH 70% Simplex

Quality Wins

MADE AND SOLD BY

THE PRECISION MACHINE CO. INC.

317 East 34th St--- New York

100% MORE LIGHT
FOR
50% LESS MONEY

A REVOLUTIONARY IMPROVEMENT

POWER'S G. E.
HIGH INTENSITY ARC LAMP

NOW IN PRACTICAL OPERATION AT THE
CENTRAL THEATRE, BROADWAY, 47th ST., NEW YORK

ON EXHIBITION
Room 507, Produce Exchange Building, Minneapolis
CONVENTION WEEK, JUNE 27th-29th, 1921

AN ASTONISHING INCREASE IN LIGHT—
A REMARKABLE DECREASE IN CURRENT COSTS—
AND A PRACTICAL PROJECTION IMPROVEMENT—

SECURED THROUGH USING

POWER'S G. E.
HIGH INTENSITY ARC LAMP

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

MOVING PICTURE

World

FOUNDED IN 1907 BY J. P. CHALMERS

CALIFORNIA STATE LIBRARY

WATCH GOLDWYN!

Read the announcement in this issue—Share in the Goldwyn plans for 1921-1922. Get the benefit of the 27,000,000 Readers of Goldwyn Advertising.

RESERVE SEPT. 11 & OCT. 2

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 51 No. 2 JULY 9, 1921 Price 25 Cents

Men!

In motion pictures *men* are as important as the pictures they sell to the nation's theatre-owners. We have placed out in the twenty odd exchange centres of the industry the kind of men you encounter in banks and the greater industrial organizations of the country. We haven't an average or common garden variety of "film man" in our entire organization and we don't expect to have any.

It is worth a thousand times the money we spend to advertise the *character* of the men selected by us as our face-to-face representatives with the exhibitors of the country. We have sent our men, without introduction or explanation, in to meet the bankers with whom we do business in our exchange centres and in every instance careful and observing bankers have written: "Your manager is a fine type of man."

Eugene Roth telegraphs from San Francisco, saying: "Your manager is very popular in this territory and a hundred per cent. square shooter." Hundreds of exhibitors writing or telegraphing "Good luck" have wound up by saying: "you'll have it here because of the man you have chosen in this territory."

Pictures are important and we will have *good* ones and *big* ones. But, even ahead of everything else, this organization is built and founded on *men*—strong, honest, powerful men who are proud and not ashamed of the business they are in; proud of the firm they work for; proud of the directors and producers whose pictures they sell; proud of the customers to whom they sell and proud of their own standing, as *men*, in the various territories.

F. B. WARREN
CORPORATION
1540 Broadway New York City

ion Picture Trade Publications Of The United States

HALF PAGE TRANSIENT	HALF PAGE CONTRACT	THIRD PAGE TRANSIENT	THIRD PAGE CONTRACT	SIXTH PAGE TRANSIENT	SIXTH PAGE CONTRACT	12TH PAGE TRANSIENT	12TH PAGE CONTRACT	1"— 1 COL. TRANSIENT	1"— 1 COL. CONTRACT
$17.50	$15.00	$13.00	$11.50	$8.00	$6.50	$5.00	$4.00	$2.50	$2.00
17.00	15.00	12.00	10.00	7.00	6.30	4.00	3.60	2.50	2.00
15.00	12.50	12.50	8.50	7.50	5.00	5.00	4.00	1.00	1.00
15.00	12.50	10.00	9.00	5.00	4.25	4.00	3.60	2.50	2.00
25.00	18.00	18.00	12.00	12.00	9.00	8.00	6.50	2.50	2.00
17.50	15.75	13.50	12.15	7.50	6.75	4.00	3.60	2.50	2.25
15.00	12.00	10.00	7.00	7.00	5.00	5.00	3.00	2.00	2.00
25.00	22.50	17.50	15.75	9.00	8.10	5.00	4.50	2.00	1.50
15.00	12.50	12.50	10.00	7.00	5.00	4.00	3.60	1.50	1.00
25.00	22.50	20.00	18.00	12.00	10.80	7.00	6.30	3.50	3.00
24.75	19.80	18.00	15.00	9.75	7.80	5.25	5.20	2.25	1.80
25.00	20.00	17.50	15.00	10.00	8.00	5.00	4.00	2.00	1.50
15.00	12.50	10.00	8.34	5.00	4.25	2.50	2.50	1.00	1.00
$251.75	$210.55	$184.50	$152.24	$106.75	$86.75	$63.75	$54.40	$27.75	$23.05

You simply cannot afford to stay out of the Regionals and it is far better to take even a smaller space rather than deny yourself the effective representation that these intimate trade pulling mediums offer.

The Regional Circulation Enumerated By States

ALABAMA		143—Weekly Film Review of Atlanta.
ARIZONA		100—Motion Picture Bulletin of California.
ARKANSAS		325—Motion Picture Journal of Dallas.
	(Northern)	25—Reel Journal of Kansas City.
CALIFORNIA		700—Motion Picture Bulletin of California.
COLORADO		296—Rocky Mt. Screen News of Denver.
CONNECTICUT		242—New England Exhibitor of Boston.
DELAWARE		34—The Exhibitor of Philadelphia.
DIST. OF COLUMBIA		15—The Exhibitor of Philadelphia.
FLORIDA		125—Weekly Film Review of Atlanta.
GEORGIA		177—Weekly Film Review of Atlanta.
IDAHO		102—Rocky Mt. Screen News of Denver.
ILLINOIS	(Southern)	303—The Reel Journal of Kansas City.
INDIANA		450—Reel Facts of Cincinnati.
	(Southern)	300—Interstate Film News of Cleveland.
IOWA		700—Amusements of Minneapolis.
KANSAS		570—The Reel Journal of Kansas City.
KENTUCKY		200—Reel Facts of Cincinnati.
	(Northern)	191—Interstate Film News of Cleveland.
LOUISIANA		92—Motion Picture Journal of Dallas.
MAINE		151—New England Exhibitor of Boston.
MARYLAND		15—The Exhibitor of Philadelphia.
MASSACHUSETTS		439—New England Exhibitor of Boston.
MICHIGAN		800—Michigan Film Review of Detroit.
	(Northern)	125—Amusements of Minneapolis.
MINNESOTA		700—Amusements of Minneapolis.
MISSISSIPPI		96—Weekly Film Review of Atlanta.
MISSOURI		813—The Reel Journal of Kansas City.
MONTANA		200—Amusements of Minneapolis.
NEBRASKA		400—Amusements of Minneapolis.
	(Western)	63—Rocky Mt. Screen News of Denver.
NEVADA		
NEW HAMPSHIRE		128—New England Exhibitor of Boston.
NEW JERSEY	(Northern)	350—Motion Picture Journal of New York.
	(Southern)	128—The Exhibitor of Philadelphia.
NEW MEXICO		88—Rocky Mt. Screen News of Denver.
NEW YORK		1588—Motion Picture Journal of New York.
NORTH CAROLINA		210—Weekly Film Review of Atlanta.
NORTH DAKOTA		250—Amusements of Minneapolis.
OHIO		975—Interstate Film News of Cleveland.
	(Southern)	650—Reel Facts of Cincinnati.
OKLAHOMA		402—Motion Picture Journal of Dallas.
	(Northern)	181—The Reel Journal of Kansas City.
OREGON		
PENNSYLVANIA	(Eastern)	791—The Exhibitor of Philadelphia.
	(Western)	750—Moving Picture Bulletin of Pittsburgh.
RHODE ISLAND		90—New England Exhibitor of Boston.
SOUTH CAROLINA		112—Weekly Film Review of Atlanta.
SOUTH DAKOTA		200—Amusements of Minneapolis.
	(Western)	17—Rocky Mt. Screen News of Denver.
TENNESSEE		135—Weekly Film Review of Atlanta.
	(Northern)	50—Reel Facts of Cincinnati.
TEXAS		837—Motion Picture Journal of Dallas.
UTAH		181—Rocky Mt. Screen News of Denver.
VERMONT		120—New England Exhibitor of Boston.
VIRGINIA		
WASHINGTON		
WEST VIRGINIA		250—Moving Picture Bulletin of Pittsburgh.
		200—Reel Facts of Cincinnati.
		80—Interstate Film News of Cleveland.
WISCONSIN		600—Amusements of Minneapolis.
WYOMING		84—Rocky Mt. Screen News of Denver.

18,339—Total NET Circulation.
1,553—Unit Circulation Outside Respective Territories.

19,892—Gross Circulation in United States.

Through their home town appeal among even the smallest theatres and remote towns seldom visited by film salesmen the Regionals blaze the trail for a more intensive marketing of film by an inexpensive route.

E. J. Weisfeldt, Strand Theatre, Milwaukee is finding no trouble in breaking box-office records because he plays First National pictures. THAT'S ANOTHER REASON WHY

FIRST NATIONAL PICTURES

There'll be a Franchise everywhere

"A Remarkable Picture!"

Detroit Times

EXCELLENT PICTURE

"A remarkably good picture. Everyone seems to relish it. Naomi Childers is at her best, and others make the cast exceptionably strong."—**Detroit Times.**

WELL WORTH WHILE

"Finely worked out plot. Something clean, and clean all the way through. Decidedly well worth while, and I feel sorry for anyone who can't like such a picture."—**Chicago Daily News.**

A GREAT DRAMA

"A good drama and a good story consistently told. Naomi Childers is gathering power as an actress; Sam De Grasse is a strong player, and Alec Francis is delightful."—**Detroit Journal.**

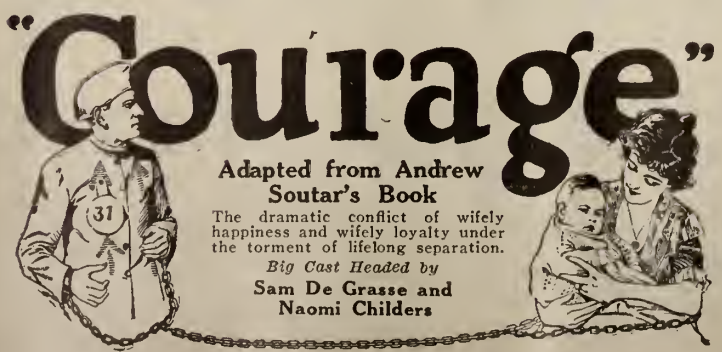
A FINE ACTRESS

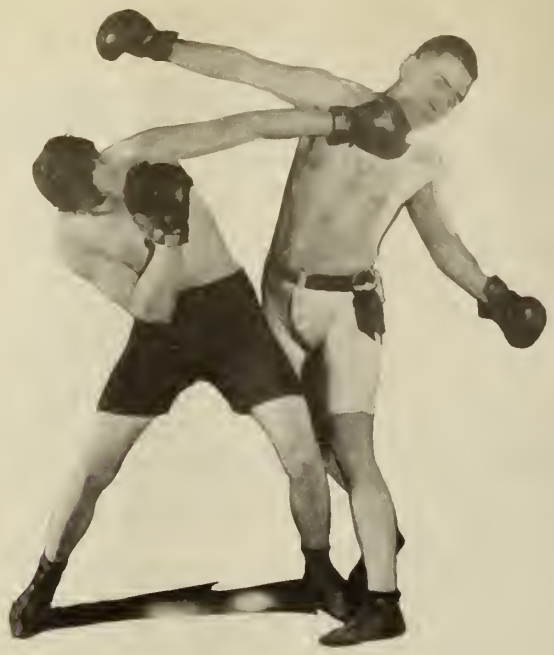
"Naomi Childers, who takes the leading role, is one of the beauties of the screen and a fine actress as well."—**Detroit Free Press.**

Speaking of

Albert A. Kaufman's
presentation of the

Sidney A. Franklin Production


"Courage"
Adapted from Andrew Soutar's Book
The dramatic conflict of wifely happiness and wifely loyalty under the torment of lifelong separation.
Big Cast Headed by
Sam De Grasse and Naomi Childers
31



When this great fight picture was shown at the New York Strand the women rose in their seats and cheered.

FIRST NATIONAL PICTURES

Who Says Women Don't Like a Ring Battle?

Madison Square Garden, New York, was crowded with cheering, enthusiastic society women, when the women themselves, headed by Miss Anne Morgan, staged the battle between Bennie Leonard and Ritchie Mitchell for a charity benefit. And the women in Chicago, under Mrs. Marshall Field, and other big cities have been staging similar bouts for charity. Thousands of society women are going to see the championship fight between Dempsey and Carpentier. They are just as strong fight fans as the men.

WOMEN WILL BE YOUR MOST ENTHUSIASTIC PATRONS

when you stage the greatest screen battle ever filmed

Arthur S. Kane's presentation of

CHARLES RAY

in

"Scrap Iron"

Adapted from Charles E. Van Loan's Saturday Evening Post story by Finis Fox; Directed by Charles Ray, and Produced by Charles Ray Productions, Inc.; Photographed by George Rizard.

A FIRST NATIONAL ATTRACTION

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 9
1921

The Big Drive

THE present situation in the moving picture industry may be likened to the lull before the storm of business, and again to the season of preparation before a great battle. There is every indication that in the season, which begins with the first week in September, the moving picture business will drive on to unprecedented money.

The natural law of the summer period, when the public finds it too warm to become enthusiastic about theatre attendance, has been preceded this year by the depression which has affected all businesses of the country. It is entirely probable that, in so far as the exhibition of moving pictures is concerned, Labor Day will be with us before big attendance is resumed.

The producing companies will come to market this year with a large number of very fine pictures. This in itself will be the greatest encouragement to the public, because good entertainment in a theatre always makes for more business. A man seeing a poor picture is discouraged about all pictures, and is very likely to stay away until this feeling of dissatisfaction disappears. A man seeing a good picture which entertains him and gives him something to think pleasurably about is encouraged to further attendance upon all theatres, and so the box office prospers.

There will be so many really good pictures in the market this Fall, that competition is bound (in producing and distributing circles) to be keener than ever. The company which will step out boldly and register the excellence of its product with its retail trade will be the big winner at the end of the year. The company with good pictures that is timid or small-minded in the matter of exploiting its product will just about get by and that's all.

This is the time when announcements for the coming year are beginning to be made. It is a good custom because it enables the exhibitor to make his plans well in advance, to arrange for a good line of entertainment for his patrons, to follow out the best method of selling his product to his public. One large company already has modestly announced a large program of activity. Others will follow, and in the proportion to which they impress the excellence of their wares upon the exhibitors so will their business increase. The enterprising are laying the foundations for their sales campaigns, and putting a background behind their sales force by fully acquainting the trade in its publications with what they have to offer. A salesman in talking his goods will not have to introduce them as strangers. The product will already be known to the prospective customers, and the sales talk can be reduced to a minimum under these circumstances.

We recommend a program of extra activity for the benefit of the entire business. Live advertising campaigns stimulate confidence, induce enthusiasm and make for a success in which all will share.

The man who holds back now is the man who will have difficulty in catching up with the procession later on. This is the time to step on the gas and speed all the motors of activity toward the field of harvest.

Arthur James

Sydney S. Cohen Re-elected Presi By Unanimous

Proposal Made for Formation of Motion Picture Theatre Owners Distributing Corporation with $15,000,000 Capital— E. M. Fay Said Working Out of Plan Would Mean Saving of $3,000,000 Yearly to Exhibitors

Minneapolis, June 30.

(By Wire to Moving Picture World)

SYDNEY S. COHEN was unanimously re-elected president of the M. P. T. O. A. for the coming year at Wednesday afternoon's session. Following a motion made by Al. Steffes of Minneapolis, the state of New York was given the privilege of making the nomination. In so doing Charles O'Reilly said: "The name I am about to mention is one that has been looked upon throughout the national organization as an insurance policy for the welfare of us all. I now nominate the greatest leader of which the motion picture theatre owners have ever boasted—Sydney S. Cohen—who is the single choice of our forty-three delegates."

Before a motion could be made to second the nomination, the room was filled with deafening hurrahs and applause loud and long. It was finally seconded by Theodore Hayes, general manager for Finkelstein and Ruben, who said: "This is the first time I have asked for the privilege of the floor. I feel honored today in having an opportunity to say that great credit should be given the man who has laid aside personal problems during the past year to fight in our behalf. He can't do it alone, neither can the executive committee, and it is up to us to give him the financial support that he has lacked to some extent during the past year." G. M. Schmidt, Indianapolis, moved that there be rousing acceptance of the nomination.

Mr. Cohen accepted in a short speech, saying: "I believe, as I have said all year, that organization is the best insurance of our business. We have big constructive things before us in the coming year, such as finding ways of saving theatre owners unnecessary expenses of accessories and buying these without giving undue profit to any corporation. Also giving more thorough attention to fire insurance regulations so as to protect our theatres. I am just like any of the rest of us, but with you fellows back of me I probably can accomplish a little. I thank you!"

Others Elected

Vice-presidents elected were: C. C. Griffin, California; Joseph Mogler, St. Louis, Mo.; A. C. Lick, Fort Smith, Ark.; C. W. Gates, Aberdeen, S. D. M. Von Praag was elected recording secretary and Sam Bullock, Cleveland, Ohio, executive secretary. The following were elected members of executive committee: John Manheimer, New York; A. C. Hayman, Niagara Falls; W. A. True, Hartford, Conn.; Fred Seegert, Milwaukee; Joseph Stern, Newark; Jacob Lowie, Boston, Mass.; John S. Evans, Philadelphia; D. A. Harris, Pittsburgh; W. H. Linton, Utica; Claude Cady, Lansing, Mich.; E. H. Bingham, Indianapolis; I. W. McMahon, Cincinnati, Ohio; H. B. Varner, Lexington, N. D.; A. J. Bethancourt, Houma, La., W. W. Watts, Springfield; H. P. Green, Minneapolis; C. H. Burke, Kansas City; Ralph Talbot, Tulsa, Okla.; J. C. Quinn, El Paso, Texas; Glenn Harper, Los Angeles; Aaron Goldberg, San Francisco; C. T. Sears, Brookfield, Mo.; C. E. Whitehurst, Baltimore, and A. Julian Brailawsky, Washington, D. C.

Directors Named

Following are members elected to the board of directors: C. R. Pramer, Omaha; W. D. Burford, Aurora, Ill.; E. M. Fay, Providence; H. H. Lustig, Cleveland; Charles O'Reilly, New York City; W. A. Steffes, Minneapolis; G. G. Schmidt, Indianapolis; W. T. Peters, Cuero, Texas; I. T. Collins, Rutherford, N. J.

The convention concluded with a speech by Senator Walker, who said in parting, "I say, let's keep clean hands, which we already have. It is loyalty and confidence that is making your organization great. Like a poor relative I will always be with you to help if I can, as Sydney says to carry bricks of construction, not to throw them. It's not good-by I'm saying now, but au revoir and that for a short time only."

Monday's Session

Monday afternoon's session was devoted to addresses by men prominently connected with the distributing and producing ends of the business. In a speech that throbbed with a wholehearted interest in every branch of the industry, Benjamin J. Hampton, who had travelled 2,000 miles to attend the convention, suggested that the M. P. T. O. A. broaden its scope so as to admit the independent distributor and producer. The following is his speech:

"Moving pictures are the greatest force that civilization has produced. They are today exercising greater influence than any other medium unless it be the printed page—and there is even more lasting power in the screen than in the printed page.

"I believe this convention was called not only for industrial or business purposes, but because each one feels that he or she is dealing with the greatest problem of the age. H. G. Wells, probably the biggest literary mind of the hour, says he believes that the world is going into a swamp—that civilization is going backward. Without satire I say that Mr. Wells is probably too far above the common elements of life to realize a wonderful truth. A great new thing has come into life, a medium for creating a universal understanding, the moving picture. You are doing more than running show shops; you are educating and inspiring more classes of people than was ever before possible.

"In the position of a producer attending your convention, I am in a peculiar position. I have nothing to sell, not even a plan, but if I can assist in working out your plans, I shall be only too glad. I get this feeling, that while you are here to do a constructive thing, it is always easier to deal with personalities than principles. The personality involved in your discussion here is Adolph Zukor.

"The dominating influence is Famous Players-Lasky, and we naturally have come to discuss Adolph Zukor because of his leadership of this corporation. In studying the industrial situation in America I have never found a more able man, a finer personality, a more lovable character than Adolph Zukor. (Applause.)

"Mr. Zukor has used methods in building up his business that are superior to any used by the great trust builders, but we are not dealing with this personality that may last a day, a year, fifty years. I hope it does. We are dealing with the corporation that is the outgrowth of his brains, and it is founded on a very cold, very definite principle. Whether it will ever be a trust it will take several years to tell, before the Supreme Court decides, so we won't use the word 'trust' this afternoon. Let us call it a dominating influence.

"As long as Mr. Zukor was a producer exclusively he was never accused of building a trust. He was accused of that only after he entered the exhibitors' province.

dent of M. P. T. O. A. Vote at Minneapolis Convention

800 Theatre Owners Attend Record Breaking Gathering— Cohen, Walker, Lichtman, Loew, Hampton and Others Make Stirring Speeches—Much Action of Constructive Nature Taken—Banquet a Feature

There is a surer way to dominate the industry than to own and control theatres. If there were no first run houses there would be no exhibitors.

"Adolph Zukor came into existence in spite of the General Film Company, and made a success in spite of the monopoly of the General Film Company. This concern had an airtight control, it thought, but it was forced out of business. You have been successful because other men have come into the business and have supplied you with product.

"The independent producer can't live without you. I sent to Secretary Reynolds of the producers' association in Los Angeles and asked for the figures regarding the decrease in business. In a written answer he replied that production had fallen off about 81 per cent. since last year and most of the remaining 19 per cent. of production is being carried on in the Famous Players-Lasky studios. Production in the independent studios has decreased during the past year. Very few independent producers are making pictures in Los Angeles today.

"M. H. W. Flinn, of the Los Angeles Trust and Savings Bank, who has been studying the moving picture situation and has been financing nearly all the independent producers on the West Coast, has promised us in a recent conference ample financial support. Therefore the independent producer is not worrying about Wall Street.

"Now I suggest that the M. P. T. O. broaden its scope of organization so as to admit independent distributors and independent producers who can certify to the satisfaction of your association as to proof of their independence. All the power should be given neither to the exhibitor nor the producer.

"If this organization wishes to invite us to join, then we should immediately discuss methods for reducing the tremendous expense unnecessarily maintained in operating exchanges.

"For instance, in New York City, if we had one exchange properly organized there is no reason why that one could not do the business of fifteen or twenty in the same city. I believe that the next step would be a local board created in each exchange center and that this board with an actual knowledge of local conditions could work up a method of advance deposit systems that would be satisfactory.

"The power of the screen! I don't believe any of you have the slightest conception of how you can save yourself from every attack. Compare yourselves with the newspapers. They have learned to depend on themselves. Use your power as they do theirs. If a representative to the legislature from your district is a censorship advocate, don't attempt to destroy him; be constructive; pick your own candidate and boost him. Get out a 500 foot film showing his past life and character. But I've been talking too long."

Mr. Hampton's address was followed by loud continuous applause and ineffectural cries of "More, more."

SYDNEY S. COHEN
Unanimously re-elected president of the Motion Picture Theatre Owners of America

Louis J. Selznick's speech was based on the suggestion to the assembly that they centralize distribution and reduce its great costs by establishing their own exchanges in thirty zones.

"Under the present evils of distribution $30,000,000 a year is wasted," he said. "The producers, and I'm one of them, are unfit to remedy such an ill. It is up to the exhibitor. Start your own exchanges in, say, thirty zones, and appoint a committee to decide film rates, figuring perhaps 15 per cent. as cost of distribution. If you work out this proposition, I will co-operate. I will consent to step as a distributor."

J. L. Friedman, president of the Federated Exchanges of America, made a short speech announcing that his organization would later in the session ask the privilege of presenting a proposition that would solve many vexatious questions.

Dr. Francis Holley, director of the Bureau of Commercial Economics in Washington, devoted his speech to suggesting that every exhibitor see the value of co-operating in educating the school children of his neighborhood. He outlined a plan by which a public service department would be established by the local branch of exhibitors in each town, whereby some theatre in the community every Saturday morning from 9 o'clock to noon would open its doors free to students of grade and high schools.

This would enable the student to see educational and industrial films that would help him decide his vocation. It would prevent misfits and would burrow the theatre into the hearts of the community, and would enable the boy, who is the citizen of tomorrow, to say in after years, "It was in that theatre that I selected the vocation that has led to my success."

In closing he extended an invitation to organize internationally, as well as nationally.

Monday's session adjourned at 5 P. M. after President Cohen had briefly outlined the program for Tuesday.

Tuesday's Session

With Old George J. Mercury sitting on the top of the thermometer, the annual convention of the M.P.T.O.A. functioned, perspired and made history here today. The most radical effort in the history of exhibitor organizations came before the convention when it was proposed that a distributing organization be formed and the states were asked to provide funds up to five million dollars to finance the proposition. Opposition cropped up because many exhibitors wanted to keep to their end of the business and the initial effort to jam the plan through was abandoned. The final result was the placing of the problem in the hands of a committee which is to mull it over and report to the executive committee.

The New York contingent favored the proposition, but other sections of the country were not so enthusiastic. Adolph Zukor, president of Famous Players-Lasky, was roundly attacked by Senator James J. Walker during the session of the convention. The result was a proposed agreement to be mutually satisfactory, which will be signed by Mr. Zukor and the exhibitors' organization.

Eight hundred men attended the convention and no more earnest, serious and sincere body has ever been assembled in the industry. The recommendation for forming a corporation to be known as the Motion Picture Theatre Owners' Distributing Corporation as offered by the Ways and Means Committee was by far the most striking feature of the morning session. This was presented by E. M. Fay, chairman of the committee, and provided for incorporating with capital of $15,000,000, with stock amounting to $5,000,000, salable in denominations of $100 at six per cent., each to run five or ten years.

An Exhibitor's Undertaking

"I will say that this is purely an exhibitor's, not a producer's, undertaking," said Mr. Fay. "This proposal was not born in the mind of a producer, as it is the work solely of the members of the Ways and Means Committee. Three million dollars a year will be saved by such a plan, estimating it at a minimum, we have figured. You all know of the curtailment of production and of the large number of studios for sale.

C. C. GRIFFEN
Who was re-elected vice-president of the M. P. T. O. A.

"This will not interfere with the present producer, but will encourage independent production. Every exhibitor will be invited to use the facilities of the distributing corporation."

A vigorous discussion of the proposed resolution then proceeded and extended into the afternoon session. Attitude of whole-hearted acceptance of the resolution weighed against a tendency toward conservative consideration of the possible dangers involved in forming such a corporation, with the balance slightly in favor of the former attitude. A hot controversy, waged inside and out of the convention, was kept up during the entire day.

The president of the Nebraska branch endorsed it in this manner: "I do not contend that this plan was ever born in any place except the exhibitor's mind, as I know it has been there for years. In 1918 this idea was stolen by producers. Today we are going to take back the same power into our own hands. On behalf of our branch I pledge $67,500 as Nebraska's share."

Skinner Dissents

Mr. Skinner, of Ogden, Utah, offered the first dissenting opinion. He said: "I have listened to this proposal and feel urged to ask a question. Are we not doing the same thing, in planning to enter the distribution field, that we have objected to in the producer—trespassing?" John Mannheimer, of New York City, expressed his approval of the proposed measure by saying: "I think this is one of the most advanced ideas ever considered at a convention. As long as we don't trespass, but have conceived the idea only for the purpose of curtailing expenses, I think we are going all right."

Mr. Henoue, president of the Connecticut branch, rose to assure the support of his organization by pledging $75,000 as its quota. Thomas Goldberg, of Baltimore, said: "I believe this is the most serious, yet the safest proposition ever considered by the M. P. T. O. A. If this proposition is properly taken care of by the proper officials, it can't help but succeed. But, let's be conservative, don't pledge more than your state can raise. First get back the theatres that have been taken away from you. The best way to beat the competitor is to buy him out." Conservatism was further urged by Julian Brylawsky, of Washington, D. C., who suggested: "I want to sound out a warning in this wave of enthusiasm. The whole scheme is so large, so vast that it needs discussion to the last possible detail before action is taken." "My first thought, too, was that we were encroaching," offered Sam Berman, of New York City, "but on further thought we are not going into the producer's province. It is just as if we had discovered that by parcel post we can ship seventy-five per cent. more cheaply than by express. We have merely found a new method of cutting down costs of delivery."

Harris Asks Questions

"The distribution of films is the distributor's means of living," said H. D. Harris, of Pittsburgh. "If we are going into this business the first question is what films are we going to deliver, and on what basis? What's the use of bringing Paramount to its knees as you say, if you're going to slip a club in its hands while down. Don't fool yourselves that this means only that you are messenger

(*Continued on page* 172)

New Tariff Bill Now Before Congress

Protective Tariff Rates Proposed for Film Industry

Many Novel Features—President Given Power to Retaliate Against Discrimination by Foreign Countries—Import Duties to Be Based on American Values—Raw Stock Made Dutiable

By CLARENCE L. LINZ

Washington Bureau Moving Picture World

WASHINGTON, D. C. JUNE 30.—After six months of hearings, executive sessions and conferences with experts in all lines, the House Ways and Means Committee has completed the so-called Fordney Permanent Tariff Law and the measure is practically ready to go before the House of Representatives for its consideration July 6.

The Fordney measure carries many features unique to tariff laws. A detailed summary of the rate features was carried exclusively in MOVING PICTURE WORLD last week. This story will set forth and explain for the benefit of the readers of this paper the Administrative Features as they pertain to the motion picture industry.

With the general world upheaval there have been made reports to the effect that foreign countries have been contemplating enactments that would assist in the upbuilding of native industries. This is particularly true of moving pictures, and Germany some time ago restricted the number of films that could be imported into the country. Congress does not take kindly to discriminations of this kind, for our markets are open to the world, subject only to tariff levies—with the conclusion of the war we have no commercial barriers against the foreigners.

The Ways and Means Committee has, therefore, written into the Fordney bill a provision whereby the President can set aside, for instance, the rates prescribed for film products, and substitute therefor retaliatory provisions weighing equally with the action of the foreign country that may in any way discriminate against us.

This may be explained in this way: If a European country decides that the importation of American films shall be limited to two hundred reels per year, the President may put up the bars and similarly limit the importation of its films into the United States in a similar manner.

Further, if there is levied a duty that makes it impossible for our films to enter a foreign market, the President will have power to set aside the rates of the Fordney measure and substitute the higher figures.

Text of the Legislation

Section 302—That with a view to securing reciprocal trade and regulating the commerce of the United States with countries, dependencies, colonies, provinces, or other political subdivision of government, producing and exporting to the United States any article or merchandise upon which a duty is imposed by the laws thereof and for these purposes, whenever and so often as the President shall be satisfied that the government of any country, dependency, colony, province, or other political subdivision thereof, imposes, duties or other exactions, limitations, or embargoes upon like or similar products of the United States, which, in view of the duties imposed thereupon when imported into the United States, he may deem to be higher and reciprocally unequal and unreasonable, he shall have the power, and it shall be his duty, to suspend by proclamation said provisions of the laws of the United States imposing the duties upon such article or merchandise of such country, dependency, colony, province, or other political subdivision of government, when and for such time as he shall deem just, and in such cases and during such suspensions, upon the importation of any such or similar article or merchandise into the United States whether the same is imported in the same condition as when exported from the country of exportation or has been changed in condition by manufacture or otherwise and whether the same has been imported directly from the country of production or otherwise, duties shall be levied, collected, and paid upon such article or merchandise the product of such designated country, which shall by the President be ascertained and proclaimed to be equal to the duties or other exaction, limitations, or embargoes imposed thereupon when exported from the United States to such country, dependency, colony, province, or other political subdivision of government.

In much the same way, it is possible for the President to enter into reciprocal arrangements whereby there may be a "swapping of benefits" between the United States and any foreign country that may be disposed toward affording to the motion picture or other industry of the United States conditions that may be particularly helpful in a business way in such foreign country. This will be possible of accomplishment through the adoption of treaties between the United States and the country or countries involved, signed by the President and ratified by the Senate.

Following the passage of the Fordney bill, in the event that no change is made in the text by the House or Senate in this particular, rates of duty on all goods, wares and merchandise imported into the United States will be assessed on the basis of what is known as the American valuation plan. Under the present Underwood Tariff Act, duty is based on the price of the merchandise as shown in the foreign exporters invoice. Hereafter, with the passage of the bill, the invoice price will be disregarded and a practice, new to this generation, involving domestic prices and values, substituted.

A film may be sent into the United States and sold for $40,000, as was recently the case, but the price would be "forgotten" as far as the customs officials are concerned and there would be figured out what it would have cost to produce that particular film in America with American actors and actresses and with American properties. This film would have figured out approximately $400,000 for production cost. In the first instance, the $40,000 merely covered the allotment to the United States and did not contemplate the sales made to the rest of the world. The American valuation considered the cost of original production and disregarded the fact that the American allotment was but a part of production distribution.

Motion picture films and products are subjected to ad valorem rates of duty. Under the new provisions their "value" takes on the following meaning:

Section 402. Value.—Except as otherwise provided by law, the word "value" wherever used in this Act or in any other law

(*Continued on page* 184)

Minneapolis Convention

(*Continued from page* 170)

boys. A messenger boy doesn't need five million dollars to incorporate."

"A suggestion that the proposal be laid on the table until the afternoon session was made by Charles Rappaport, of Philadelphia. Col. Butterfield, of Michigan, then commented: "In my opinion producers will welcome a scheme for reducing the cost of distribution. I would like to suggest that a committee of three or five be appointed to work out a plan for saving money. That would interest the smaller and independent producer, if not the others."

"Several offers from producers who will agree to this have already come in," interrupted Mr. Fay.

"Who?" From several.

"From Hodkinson and Selznick and others."

"Why wrangle of this," asked Mr. Mogler, of St. Louis. "You can't lose. You've got 15,000 theatres and you can put it over. I as an individual will put up $5,000."

Senator Walker's Speech

Senator James N. Walker's speech was the other feature of the morning session, the greater part of it follows:

"There never has been any doubt in my mind but that there is an attempt right now to trustify the industry. Some deny this. Their arguments won't last long.

"I want to make public that I am under obligation to Benjamin B. Hampton for information which he gave out yesterday here, regarding curtailment of production. When I told of this in New York not long ago there were many doubting Thomases, but you had it yesterday from a man who has arrived at exact figures. It is true that everything I said has thereby been confirmed.

"I recently cited to Adolph Zukor the story of the man who was an independent producer and who applied for a loan at a Los Angeles bank and in view of the collateral offered was promised a grant of this loan. When it came time to get the money, however, he was refused and no reason was given. Mr. DeMille is one of the directors of that bank. If this corporation, Famous Players-Lasky, can afford to remain silent with such an indictment as this, then they are doing the most essential thing that will bring about the trustification of the industry.

"With the trustification of the screen you are canning the heart and brains of the American people and canning the only agency that stands for educating all the American people. Mr. Zukor has vindicated to his own satisfaction that such trustification is impossible, but not to the satisfaction of some others. I am certain that if Mr. Zukor left Famous Players-Lasky tomorrow, the one who takes his place would go on in exactly the same way, possibly with more avarice.

"You are aware of the great change since 1918 when he pointed out the vast evil of the coordination of the producer and exhibitor. Today he owns more than four hundred theatres and is supplying over seventy-five per cent. of the houses with product in part or whole.

"He is not the only one you say. There is Fox, Goldwyn and Loew. But the responsibility rests not upon these last mentioned. Famous Players-Lasky has forced these others to follow or else beaten up. Never before had it become a menace until Famous Players took it up.

"Last year while in conference with the executive committee here in Chicago, Mr. Zukor gave positive assurance that another theatre would never be acquired to start competition. All right.

"Even if you are safe from the high and mighty it is only because of your organization; each individual member is still in the eyes of the national association

SAM BULLOCH
Executive secretary of the M. P. T. O. A.

an ex-bartender and buttonhole maker. But safe in the control of your vast organization you are and will be known as commercial giants and geniuses." (Applause.)

"Do not let them say now that you came here harassed and then went home again. You owe something to the little children you left at home, to the women who have lent their faithful assistance, and you're going to do that something."

The senator's address was followed by long enthusiastic applause.

Resolution Presented

Mr. Fay then presented a resolution drawn up by the Ways and Means Committee for levying a per capita tax on all theatres owned by every member of the "M. P. T. O. A." This for the period of June 1, 1921, to May 31, 1922, and providing that a tax of $10 on all theatres seating less than 1,000, $20 on all seating from 1,000 to 2,000 and $30 on all houses seating over 2,000. This was accepted.

Sydney Cohen then gave the floor to Marcus Loew, who opened his remarks by paying a tribute to President Cohen and to Senator Walker.

" Iwill say for Metro," he continued, "that we will be glad to cooperate with you in this new plan of distribution if you are harassed in any way. Remember, Metro is at your disposal; we will gladly chop off one-third of the price tomorrow if we can get dates that are dates.

"The postponement of first run dates is just as extravagant a custom as is the studio waste. Don't buy more pictures than you need. Pick out the best that you can get and let the other fellow in your community live, too."

At 4 p. m. Tuesday the convention reopened, the main part of it being given over to an address on the new plans for distribution by Senator Walker, the hearing of the annual report from Treasurer Peters and the receiving of payments of the per capita tax from the individual members.

"My impression is naturally that of the fellow in the gallery," began Senator Walker. "I know I am not practical as you are, but I have listened to you and have arrived at certain conclusions. The producer's complaint has been that from thirty-five to fifty per cent. of production costs is spent in releasing pictures. Every one agrees this is too much. I don't believe you can buy pictures. I don't believe you can make them, but I'll tell you what you can do.

Why Should Paramount Object

"Why should Paramount object to send films to you at a rate of twelve per cent. instead of thirty-five per cent., provided they get a fair deal? It is merely centralization. It offers the same advantage as the housewife enjoys when she can buy meat and groceries and bakery goods all in the same shop. It looks to me like a sound proposition. During the war, as everybody knows, the United States brought all the railroads under one roof. Did any one of these lose their identity? It is the same with the produce rand distributor. This proved to be a sound policy and your will be, too."

Charles O'Reilly of New York then took the floor. "I am not in the distribution end of the business," he said, "but I have a couple of houses and I would like to keep them. After an interview with Adolph Zukor, I have concluded that even he could not meet the situation, and I have drawn up this resolution." The resolution to which he referred provided for the creating of a distribution system for cutting down the duplication of expense and added cost of distributing under present conditions.

Following the reading of this proposal, President Cohen announced the following committee for considering resolution and reporting on it at the Wednesday session: Messrs. Steffes, Minneapolis; Hanue, Connecticut; Mannheimer, New York; Roberts, Albany; Harris, Pittsburgh;

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Interest Focuses on Atlantic City and the M. P. T. O. of N. J. Convention

WITH the national exhibitor convention now history, the attention of the independent theatre owners next week will be focused on Atlantic City, N. J., where the second annual convention of the Motion Picture Theatre Owners of New Jersey will be held on Wednesday and Thursday, July 6 and 7.

Representative leaders in all branches of the motion picture industry will be on hand and the first official comment on the business transacted at the great Minneapolis convention will be heard in Atlantic City, for among those who have been invited are Sidney S. Cohen, President of the Motion Picture Theatre Owners of America; Adolph Zukor of Famous Players; John D. Williams, of First National; Joseph Schenck, of Norma Talmadge Productions, Inc.; Marcus Loew, Senator James J. Walker, Sam Berman and others.

However, the industry will not be the only thing represented at the convention, for already invitations to address the delegates have been sent to leading members of the New Jersey Legislature and Congress. There will also be on hand a number of representative business men who will tell how the problems of their business men who will tell how the problems of their business were met.

The sessions of the New Jersey exhibitors this year will rival the strictly business ones that marked the Minneapolis convention. The New Jersey theatre owners have many important matters to devote their efforts to and no time will be wasted. Perhaps most important is that concerning the consolidation of the southern and northern New Jersey organizations. The southern branch has in the past been affiliated with theatre owners of eastern Pennsylvania and Delaware, but inasmuch as Delaware now has its own organization and the exhibitors in the Philadelphia district have consolidated with the western Pennsylvania exhibitors into one big State organization, the way is now paved for one organization in New Jersey.

There are also a number of other important problems with which the delegates will have to contend. Censorship will have to be taken care of as also will the Sunday opening proposition. There are other issues of interest to all the New Jersey exhibitors, and for that reason, nearly every theatre owner in that State is expected to be on hand. A large number of Eastern delegates to the Minneapolis convention will also attend and it is the hope of the convention officials that these will be welcomed by a record-breaking attendance at the New Jersey sessions.

The convention committee has been exceedingly busy during the past few weeks completing arrangement for the affair. This week the convention secretary, David R. Hochreich, announced that all arrangements had been definitely completed and all is in readiness for the big doings. The first session will be held on Wednesday morning, July 6, when the New Jersey delegates to the Minneapolis convention will submit their report.

All the business sessions will be held on the Garden Pier, one of the show places on the Boardwalk. Headquarters will be established at Hotel Martinique. A special committee to look after the entertainment of the ladies while the men are working has been selected. This committee has arranged a pretentious social program, including sight-seeing trips, teas and other features. Following the morning session, at which officials of the national organization will speak, a luncheon will be held, followed by another session. Other entertainment features will be the annual banquet and cabaret entertainment at the Palais Royal, a theatre party and the grand ball on the Garden Pier.

Among the stars who will be on hand at the ball are the following, from whom telegrams assuring the committee that they will appear have been received: Wallace Reid, Thomas Meighan, Sessue Hayakawa, Johnny Hines, Dorothy Dalton, Mae Murray, Hope Hampton, Tsuro Aoki and Eugene O'Brien.

Numerous surprises also have been arranged by the energetic committee. The committee has left no stone unturned in applying the finishing touches to its elaborate program and all in all the affair promises to be the greatest of its kind held in New Jersey.

Sidney Samuelson, secretary of the M. P. T. O. A. of N. J., said: "We are anxious to have a record-breaking turnout for this affair. The convention is one that no independent exhibitor in New Jersey can afford to miss. There are many important problems that must be solved. We must get together as exhibitors in other States have got together. Organization is necessary in New Jersey, and we urge every exhibitor in our State to be on hand."

Henry P. Nelson, treasurer, and chairman of the banquet committee said: "The banquet will be in the nature of a complete surprise. In addition to having invited prominent and representative officials, the committee has also arranged a number of treats. Mr. Cohen and other national officials will be on hand."

William Fox to Take His Visiting Exchangemen to See the Big Fight

The first day's proceedings of Fox Film Corporation's annual convention, in session at the Hotel Commodore, New York, while given over principally to the business preliminaries and routine of the big "get together," were enlivened on Monday, June 27, by a veritable bombshell of an announcement—one that nearly raised the roof of the Commodore and left the Fox district managers, branch managers and department chiefs breathless from cheering.

At a moment when everybody's attention was riveted on the big matters in hand, William Fox, president of Fox Film Corporation, quietly announced it had been arranged that all the Fox out-of-town men would see the Dempsey-Carpentier fight in a body, as guests of the organization.

After the story of applause following the announcement had subsided, but while the gathering was still rocking with enthusiastic appreciation of the invitation, Mr. Fox explained that this was to have been General Manager Winfield R. Sheehan's announcement, and had he, Mr. Fox, foreseen its uproarious reception, he would have had Mr. Sheehan make the announcement. However, he added, Mr. Sheehan had an announcement of his own to make.

General Manager Sheehan then explained that the Fox boys would not even be compelled to fight their way through the throngs that would swoop down on Jersey City on fight day, but would make the trip, as guests of Fox Film Corporation, on a specially chartered steamer, that would carry them from a pier near the Fox plant in West 55th street and land them at Jersey City without being compelled to battle their way through the traffic congestion that is expected to swamp the fight city on Saturday.

Mr. Sheehan's announcement was greeted by another outburst of applause as deafening as the first. The convention body then proceeded to wade into the mass of routine work before it, with an enthusiasm seldom witnessed at any previous convention.

Franklin Goes West

Chester M. Franklin, who was brought from the West Coast studios to direct Constance Binney in her latest Realart picture, will return as soon as it is completed. Mr. Franklin is under contract with Realart and recently directed May McAvoy in "A Private Scandal."

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to lose if he keeps his promise to let us settle with a committee of three. Why can't we sign him to that promise?"

Loew Praises Zukor

C. C. Griffin, of San Francisco, said: "I still say I wouldn't believe Adolph Zukor or take his signature. But now he knows he can't violate his agreement because if he does there's Wall Street to reckon with. I want to see that proposition bound up with iron hooks and padlocks. Make him come to terms." Marcus Loew spoke in regard to an alleged coercive "ad" placed in newspapers by Mr. Zukor which the M. P. T. O. A. had suggested making him atone for by printed apologies. Mr. Loew said: "It takes a big man to acknowledge it when he is wrong. I love this organization, and I want you to believe that, but it isn't fair to make a man admit he is criminal on paper. Mr. Zukor will co-operate with you if you talk to him right, but not if you take him by the throat." B. Uran, of Mattoon, Ill., said: "I am the one chiefly injured by the Paramount ad, but I don't ask Mr. Zukor to apologize. Paramount has advertised that I am a bum exhibitor principally because I don't book its product. If it can spend money to tear down my business it is only fair now for me to ask that this company turn around and boost me with the people of Mattoon."

Foremost Place in Nation Predicted for the Industry at Big Banquet

John G. Devil, owner of hell and—deservedly—the most unwelcome visitor in Minneapolis during the M. P. T. O. A. convention, whose latest invention in hot air furnaces was so successfully and triumphantly demonstrated to the conventionites for three solid days, met his Waterloo on Tuesday night, June 28, when about 400 members of the association and their wives gathered at banquet in the Gold Room of the Radisson Hotel. He was kicked, robbed, victimized, twisted, tied up, and tossed out into the Mississippi, where more than one member of the fifth largest industry hope he will find quick passage to the sea. Even song was flung in his face. It was a great enthusiastic, animated crowd, sprinkled with the happy, smiling faces of many of the members' wives. It was a crowd that evidently had waited for its turn at fun. A sparkling flow of satire, wit, and repartee was marked in the entertaining after dinner speeches. Senator James Walker, introduced by Stephen Bush as a man who achieved fame as a tribune of the people, acted as toastmaster.

Greeted With Applause

Senator Walker was greeted with a burst of honest applause. In his opening remarks he referred to the speakers that were to follow in a way that forced them to use their best talents in response. Rev. G. L. Morrill was the first speaker. Introduced by the toastmaster, Mr. Morrill, a great supporter of moving pictures, delivered a charming, yet forceful talk in which he said in part: "Ladies and gentlemen, Americans all, do you hear me?" "Yes." (Response.) "Then don't believe all you hear." Again referring to M. P. T. O. A., he hoped and believed that some day M. P. T. O. A. would not alone signify theatre owners, but owners of America, that they form, inform and reform the world He referred to his travels in foreign countries. In Yucatan where he found spectacular demonstrations announcing moving pictures presentations. In Latin America, in various places, he found that the moving picture had superseded the bull fight. He followed this with a general glowing tribute to the moving picture industry of this country.

Next speaker, Congressman Foster, of Omaha, after introduction, named and explained eleven inimical bills which had been presented and defeated in the last year in the Nebraska State Legislature. He advised all theatre owners to keep in close touch with all Congressional representatives, as each year, as the business grows larger, more destructive legislative bills will be presented in every state in the Union.

Marcus Loew was next introduced by Senator Walker as the "Papa of the Four Jockeys." In response, he blamed Walker for his downfall and then said: "It is dangerous for motion picture theatre owners to go into politics, as it would result, undoubtedly, in having as the next President of the United States Senator Walker. The time will come when the biggest and greatest men of the country will be members of M. P. T. O. A." Mayor J. E. Meyers, Minneapolis, followed Loew. He made a matter-of-tact, constructive speech, advising all members of the industry not to ignore public opinion, as it ruled this business the same as all others. He referred to several other members of Minnesota branch of M. P. T. O. A., as square shooters, making honest efforts, and referred to Theodore Hays, member of the firm of Finkelstein & Ruben, as a man on whom the community could depend. He said he believed moving pictures to be a great welding instrument for all American industries. Closing, he said: "I am certain you are going to work out something of value to us." Mayor Meyer identified himself as one from the ranks. His term expires Tuesday, July 5.

M. VAN PRAAG
Re-elected Recording Secretary of the M. P. T. O. A.

Hamm's Speech

Introduced as "ham what am" Wm. Hamm, of St. Paul, member of the firm of Finkelstein & Ruben, was the next speaker. He said among other things: "Business should have no fear of trustification as it could not survive. When one producing and distributing organization bears the complexion as having control of this business, another producing agency would immediately be formed for the purpose of furnishing independent exhibitors with independent pictures." He believes that it is a physical impossibility to successfully conduct and control fifteen thousand picture theatres. It would lead to complications that would pull business down, and said live people engaged in this business must cater to public opinion.

Sydney Cohen followed Hamm. He made a short speech, extending thanks to all exhibitors for his reception. Stephen Bush then presented engrossed tribute to Dr. Francis Holley for his charitable and unselfish work in the direction of circulating educational films, free of charge, for the instruction of the deserving and needy in many remote corners of the earth.

He said: "We are convinced that the Bureau of Commercial Economy, which Holley heads, is involuable to the progress of the industry. This fully expresses the sentiments of exhibitors' organization." Holley arose to extend thanks and delivered a fiery speech against all unjust legislation. Next and last speaker was Gov. J. A. O. Preus, who stated the moving picture screen was responsible for his election. He said in part: "I have asked to be placed last on the list of speakers as in my endeavor to secure information that would help me in making an address to your association, I was confronted with confusing and paradoxical facts, gained from newspapers. I am frank to say, the only definite thing I know about activities of

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Day for "Show Down" Has Arrived, Says Lasky in Detailing Paramounts Economy Program; To Cut Production Cost 25%

THE day for a complete 'show-down' in the motion picture industry has arrived," declared Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, on his return to Hollywood from New York City. "Abnormal and exorbitant salaries, needless and wasteful extravagance, so-called 'bankers' hours' and all the various illogical and unbusinesslike methods that have obtained to a greater, or lesser, degree, in the motion picture business, and for which it has been more or less justly criticized from time to time, must come to an abrupt end. We must regard the present moment as the most critical that the film industry has faced during its existence.

"So far as Famous Players-Lasky Corporation is concerned, and I am satisfied that the same will apply to other leading producing companies, there will be no more extravagances in production, no more abnormal salaries, and employes of the company will be expected to give value received in every department.

More and Harder Work

"This means longer hours and greater application wherever there has been a tendency to waste time and energy. The present condition is the inevitable outcome of the mistaken assumption on the part of many engaged in the making of pictures that the bonanza period would last indefinitely.

"It is no longer a matter for future discussion and problematical action—whatever is done must be done now and a concerted effort which promises to save the situation and restore production to a normal basis is now under way. Its success will depend upon the earnest support of every individual and organization concerned in or dependent upon the film industry.

"I mean by this," continued Mr. Lasky, "not mere words, but action, not half-hearted promises, but thorough co-operation from those who are associated in organizations such as the directors' and the producers' associations, Screen Writers' Guild, Actors' Equity Association and the organizations of cameramen, assistant directors and others.

"Famous Players-Lasky Corporation is not alone in seeing the necessity and acting upon it. Before I left New York City I had conferences with Richard A. Rowland and Marcus Loew, of Metro; Samuel Goldwyn, of Goldwyn Pictures, and others. Metro, I am given to understand, is putting into effect a policy of saving in production costs, and this will be followed by Goldwyn and others who are making pictures on a large scale.

"While the exhibitors of America face a condition which renders it absolutely imperative that rentals be reduced, it is obvious that this reduction can come only as the result of a complete readjustment in the producing and which will insure a saving of at least twenty-five per cent., for nothing less, it is conceded, will save the industry at this critical period.

"I feel that this situation concerns Los Angeles more vitally than any other district in the United States, and when I speak of the necessity of support, I include in this the tradesmen and all business and social bodies which have it in their power to help us to effect the necessary saving.

"Famous Players-Lasky Corporation has closed its Long Island studio, a two million dollar plant, for a period of time in order to concentrate the productional activity in Hollywood. Bear in mind that this Eastern studio is fully capable of caring for all Paramount pictures, and it is obvious that unless our plan for the development of the industry in Los Angeles meets with success, it will be natural to return to the Eastern seaboard, where there are greater resources and more talent available and where we would be in closer touch with the home offices and the centers of administration and distribution.

Try-Out in West

"First, however, we are going to try out the plan in Los Angeles, and I cannot too strongly emphasize what this means to Los Angeles and its environs. Perhaps the best way to make this apparent would be to ask the people of Southern California to consider what it would mean to them, and to business generally, if they were to lose the motion picture industry.

"However, I have absolute confidence that we will be given the necessary support and upon that confidence is based the action that is to be immediately taken by our company in bringing all its production units in this country to Hollywood, so that there will be seventeen companies working continuously at the two studios including the following production units: Cecil B. DeMille, William DeMille, George Melford, John Robertson, Gloria Swanson, Wallace Reid, Betty Compson, Roscoe (Fatty) Arbuckle, Thomas Mieghan, Ethel Clayton, Jack Holt, Agnes Ayres, and, as the result of consultation with Morris Kohn, president of Realart, Constance Binney, who will arrive shortly, and the other stars of Realart pictures, May McAvoy, Bebe Daniels, Wanda Hawley and Mary Miles Minter.

"Needless to say, this will bring more people than ever before into the motion picture industry here. We will naturally encourage Eastern actors and directors to come here to build up the colony. There will be much work and undoubtedly, the Lasky and Realart studios will be the busiest in the world.

"An important series of improvements at the Lasky and Realart studios are authorized which will embody the expenditure of approximately $200,000 to accommodate the extra units. As some of the more outstanding features I may mention that, at the Lasky studio, a new glass-roofed stage will be built and will cover a space of 110 by 286 feet. Much of our electrical equipment from the Long Island studio will be shipped here, and with the addition of other necessary equipment we will have the finest lighting plant of its kind in the world.

"The Realart studio is to have another glass stage and another administration building. There are many minor improvements which I will not detail now.

No Lowering of Quality

"At this particular point," said Mr. Lasky emphatically, "let me impress this fact—that, despite the plan of economy, there will be positively no lessening in the standard of quality for our product. While the slump in attendance at motion picture theatres is unquestionably due to the conditions which obtain in every industry and the general result of readjustment which invariably follows any tremendous national, or international upheaval, the fact remains that the public has become more discriminating than ever before. It demands better pictures, and in order to hold his patronage the exhibitor, in addition to the necessity for lower rentals, must supply the very best entertainment that can be made.

"I think that I have said enough to prove that it is now largely up to the people of Southern California as well as to the members of the industry, which includes every branch, to give that loyal and efficient support which will enable us to carry out our plans as I have briefly outlined them."

To Hold Daily Meetings

Conforming to the policy outlined above by Mr. Lasky, it is stated that daily meetings are to be held at the Lasky studio by the executives, including Mr. Lasky, Charles Eyton, general manager; Victor H. Clarke, special representative of the production department, and Fred Kley, studio manager, at which ways and means will be discussed and plans formulated for carrying out the necessary changes.

Mr. Clarke was brought out from the East to assist in this readjustment campaign, and his familiarity with the work will render his advice valuable.

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this association is that you are trying to put out of business two personalities, namely, Adolph Zukor and Clara Smith Hamon." In closing, he declared American people have always sought liberty, freedom of pulpit, politics, press, and now they are entitled to freedom of the screens.

It was indeed a happy and successful affair, the biggest picture theatre owners banquet ever held. First plate of supper served at 8:30. Governor Preus finished his talk after midnight, everyone still present.

All Branches of Industry Most Pull Together Says Lichtman at Convention

THE solution to the many problems confronting exhibitors, producers and distributors lies in an honest-to-God open market," said Al Lichtman, general manager of Associated Producers of New York, who was in Minneapolis to attend the second annual convention of the M. P. T. O. A.

"I have just completed a tour of the important cities of the country," said Mr. Lichtman, "which also included a visit to Los Angeles to confer with the greatest independent producers in the business.

"All along the line of my travels exhibitors were most emphatic in their belief that the exigency of their business demanded a change in the present unsatisfactory methods of buying and selling motion pictures. So it is no wonder to me that this feeling, the keynote of the present convention, will do more good for the industry at large than all the previous conventions combined.

Playing Selfish Game

"The motion picture business to-day is suffering from a lack of understanding between the three important factors—i. e., the exhibitor, producer and distributor. This lack of understanding is a result of avariciousness. Everybody is playing a selfish game with an utter disregard of one another's problems. I do not know whether or not it is generally realized that we are all dependent upon each other for our success in this business and that individuals and even the largest corporations are helpless without the good will of all and so I say that it is high time for the three factors of our industry to get together and carefully weigh the problems that are confronting all of us and bring about a condition that will result in a harmonious understanding between the three principal factors and destroy all of the avaricious schemes that are retarding the natural growth of this business. The sooner exhibitors demand a wide open market with the privilege of booking whatever pictures they want without being forced to contract for pictures they do not desire, the quicker will the industry cure itself of its ills.

"Case of Programitis"

"Our business to-day is suffering from an aggravated case of programitis. Near-sighted distributors compel exhibitors to book their whole output if they want any of their product. This system is nothing short of vicious, and is the cause of more contract jumping and the necessity for deposits to insure the fulfillment of bad contracts than any other factor. In fact, programitis is the fundamental cause of all the ill will that exists between the exhibitor and the distributor.

Knows from Experience

"I have from my own personal acquaintance with all the important producers, thousands of exhibitors and practically all the distributors, found that ninety-nine and nine-tenths per cent. of them want to do the right thing. And it is only because of the present vicious system of buying and selling motion pictures that the industry is to-day in disorder and cut-throat methods are in vogue.

"There is only one equitable way of renting motion pictures, and that is by renting each picture upon its own individual merits regardless of who has produced it or who is distributing it.

Good Pictures Receive Support

"If a picture is good, it must, it should, receive the whole-hearted support of every exhibitor, and by the same token, if a picture is bad, it must be automatically relegated to the cheaper houses or not be shown.

"This must be borne in mind constantly. Every time an exhibitor buys a poor production he not only robs himself but he encourages the producer to cheat and to continue making poor productions. On the other hand, if he supports the good pictures he compels and inspires the making of better pictures.

"The public does not care a rap for the avaricious schemes and plans within the industry. They want good pictures, and it is up to all exhibitors and distributors to create the greatest incentive to the producers who know how to make the kind of pictures the public wants.

Demand Open Market

"But a system that will compensate commensurately with the value of each individual picture cannot be worked out until the exhibitors have acquired sufficient courage to demand a free wide-open market. I speak from twelve years' experience with this business when I say that all factors would be benefited by an absolutely free trade condition in our industry.

"Even the most selfish distributors would make greater profits in the end if they had the courage to take their losses on their mistakes and not burden the exhibitors with pictures that drive the public away from the theatre. By pursuing the equitable method they would then have the right to demand just compensation for their good product, and at the same time even the exhibitor enjoying the utmost advantages such as the complete control of his community would have no cause to deal unfairly with the distributors.

Lay Cards on Table

"As I have said before, I am personally acquainted with thousands of people who have the interest of this business at heart, and who want to do the right thing, and my idea of correcting the present evils from which we are all suffering is not to substitute it with another but to take all factors into consideration. I would let everybody lay their cards on the table and match them up.

"The principal factors to consider are the public and the creators of great pictures; and the two remaining factors, the exhibitor and the distributor, must declare a truce and realize that they are really the trustees for the first two factors."

Complete List of Showmen Attending the Big Convention

The following is a complete list of those who registered at the convention. The names of theatres follows the names of exhibitors:

ARKANSAS—E. H. Butler, Community, Russellville; C. A. Lake, New Theatre, Fort Smith; O. C. Hauber, Hauber Theatre, Camden; C. A. Lick, New, Fort Smith.

CALIFORNIA—Mrs. W. H. Whitson, Kinima, San Diego; Maurice Klein, Washington and Broadway, San Francisco; B. H. Lustic, Dreamland, Los Angeles; Allan E. King, Lincoln, Oakland; C. E. Griffin, New Pedimond, Oakland; P. R. Henderson, Rialto, Oakland; Glenn Harper, Apollo, Los Angeles; W. W. Whitson, Plaza, Kinema and California, San Diego; H. J. Siler, Scenic, Whittier; E. Rosenthal, Majestic, San Francisco; R. A. MacNeil, New Lyceum, San Francisco.

CONNECTICUT—W. A. Truestrand, Hartford; M. A. Heanue, Oak, Bridgeport; Joseph W. Walsh, Rialto, Hartford; Hyman Schwartz, Loomer, Willimantic; Fred J. Wilson, Greenwich, of Greenwich; Morris Pouzzver, Empire, New London.

ILLINOIS—Mrs. Sam Rabinovitz, Marion, Chicago; J. W. Edwards, Aledo Opera House, Aledo; Don S. Beitor, Court, Kankakee; M. O. Wells, Vesta, Chicago; William Pearl, Pearl Theatre, Highland Park; Adolph Powell, Rex, Chicago; Charles J. Law, New Palace, Pana; Clarence Lautenschlach, Grand, Chicago; Joseph Hopp, Fort Armstrong, Majestic, Rock Island and Ideal, Chicago; J. F. Dittman, Strand, Freeport; George Bromley, Montrose, Chicago; B. F. Uran, "K" Theatre, Mattoon; Louis Zahler, Commodore Amusement Corp., Chicago; Gus Treulich, Bonita, Chicago; W. W. Watts, Gaiety, Vaudette and Princess, Springfield; William J. Sweeney, Hamlin, Chicago; J. Silha, Stadium, Chicago; J. J. Rubens, Fix, Aurora; L. M. Rubens, Princess, Joliet; Julius Lamm, Shakespeare, Chicago; K. Fitzpatrick, Lyric and Blue Island, Chicago; Louis H. Frank, Halsted, Chicago; James Dibelka, Parkway, Chicago; William H. Cadoret, La Petite, Kankakee; Andrew

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Officious Persons Hurt the Industry With Incorrect Reports on Blue Laws

THE motion picture industry of Washington, D. C., is being kept stirred up by incorrect reports that are being sent to out-of-town publications concerning alleged activities on the part of members of Congress to bring about the enactment of blue laws for Washington and censorship laws for the country as a whole. These reports and rumors are laid at the doors of officious persons who, under the guise of willingness to help the industry, are apparently laboring for self interest and harming the industry.

There is a rumor, however, that may likely prove a reality, to the effect that if this agitation continues there will be an investigation to ascertain just what is behind this unusual activity, especially if some persons who are discussing anti-blue law campaigns permit further news reports to go out that are only "half baked."

In a statement to Moving Picture World's Washington correspondent, Representative Joseph Walsh, of Massachusetts, spiked as an untruth the statements attributed to him to the effect that he was about to introduce legislation looking to the censorship of pictures and the stage.

"I do not know anything about the matter," said Mr. Walsh. "I am opposed to anything of this sort to begin with, although I am not prepared to say that it might not be necessary if the improvement I have noticed in all branches of the amusement industry during the past few months is not kept up.

"Further, if the producers will keep up the noticeable change in the character of their pictures, which has been decidedly for the better, I think that they will find that the demand for any federal legislation on the subject of censorship will wane.

"I have not authorized any previous interviews, such as have been attributed to me, nor have I discussed the matter with anyone; nor is it my intention to introduce any legislation looking to the censorship of motion pictures or of speaking performances on the vaudeville or dramatic stage."

Another matter that the anti-blue law people have been agitating is the Zihlman Sunday bill. A Washington newspaper carried the following statement:

"Acting upon the belief that the passage of the 'blue' bills for the District of Columbia, introduced in the Senate and House by Senator Myers of Montana and Congressman Zihlman of Maryland, will pave the way for a national blue law, thousands of petitions protesting against the bills have been sent out from national headquarters of the National Anti-Blue Law League of America, Inc., here to its members all over the country.

"Within the next few days senators and congressmen will be swamped with letters from the members of the league, all voters, protesting against the bills. Should there be a hearing on the Zihlman bill, which has been referred to the House district committee, representatives of the league, including many clergymen, will be present to fight against it being reported favorably."

Immediately following the appearance of this "story," the World correspondent interviewed Mr. Zihlman as to the probable effect of his bill and what action would be sought, and when.

"My bill has nothing at all to do with the closing of any place of public amusement on Sunday," he said. "It simply provides that every employer in any factory or mercantile establishment shall grant one day's rest in seven. This measure was introduced by me in the House of Representatives at the request of the American Association for Labor Legislation and has been in operation for a number of years in Massachusetts, New York and several other states, and is known as the 'One Day Rest In Seven' law."

It is pointed out by those who know Congressman Zihlman, that when he was a member of the Maryland Legislature he was one of the best friends the exhibitors of the state had. They declare that he would not foster any legislation that would prove inimical to their interests unless such legislation was an absolute necessity, and it cannot be said that Sunday closing is a necessity.

St. Louis Exhibitors Help in Defeating Daylight Saving Bill

Daylight saving is dead in St. Louis for 1921 at least. This was decided definitely June 25 when the Board of Aldermen adjourned for their summer vacation without taking out of committee the Daylight Saving Association's bill providing that daylight saving should become effective on the fourth Sunday in June, 1921, until the fourth Sunday in September.

The aldermen will not convene again until in October, or after the date on which daylight saving would have expired.

Proponents of daylight saving gave up their fight weeks ago. In the last days of the past session of the aldermen the Daylight Saving Association, Chamber of Commerce, Municipal Athletic Association, Retail Merchants Association and other organizations favorable to the time innovation circulated hundreds of petitions and presented them to the aldermen requesting that daylight saving be put into effect on the fourth Sunday in April.

The St. Louis Motion Picture Exhibitors League ably aided by the Central Trades and Labor Union, Building Trades Council and hundreds of mothers throughout the city bitterly opposed the plan and that bill died in committee. Its advocates never attemped to carry the matter to a final vote on the floor because it was known that only two of the twenty-nine aldermen were for it. A similar bill was defeated last year 25 to 4.

Another bill that goes over to the fall session is Alderman Ralph Eiler's theatre license tax measure. This bill puts theatres, shows, baseball parks, etc., on a sliding scale, according to admission charges and seating capacity. Under the bill shows would pay from $125 to $2,500. At present all shows, etc., pay a flat scale of $150 a year regardless of size or admission fees.

Florida Governor Names New Advisory Committee

Governor Cary Hardee, of Florida, has announced the appointment of three residents of that state as an advisory committee to the National Board of Review, as authorized in the bill passed by the legislature several weeks ago. The appointees are C. E. Daffin, of Tallahassee; Mrs. L. M. Johnson, of Leesburg, and Miss Ruth Rich, of Jacksonville. Mr. Daffin is an exhibitor, Miss Johnson, a prominent clubwoman, and Miss Rich, a newspaper woman.

The bill under which these appointments were made is hailed by exhibitors as a triumph in the fight against state censorship, inasmuch as the measure provides that any film approved either by the National Board of Review or by the New York State Board of Censors may be shown in Florida, but that no films not have such approval may be shown without subjecting the exhibitors to a penalty.

Florida is said to be the first state to legalize the action of the National Board of Review, the bill coming as a compromise between the Florida Federation of Women's Clubs and the Florida State Exhibitors' League.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

Those At Convention

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Karzas, Woodlawn, Chicago; W. D. Burford, Rialto, Aurora; James E. Cosdon, Harvard, Chicago; Cecil E. Mayberry, Benton Amusement Co., Benton.

INDIANA—G. G. Schmidt, Indianapolis; F. G. Heller, Anderson; Harry Cohn, Indianapolis; G. W. Bender, South Bend; C. H. Sweston, Evansville; E. H. Bingham, Indianapolis; Ralph Lieber, Indianapolis; A. J. Obresihk, Star, Whiting; J. C. Bennett, Princess, Whiting; A. C. Zaring, North Star, Indianapolis; William Bender, Jr., LaSalle, South Bend; E. H. Bingham, Colonial and Regent, Indianapolis; B. Van Borssun, Crescent, Savoy and Majestic, Tarrytown; O. I. Denmaree, Franklin Opera House, Franklin; F. G. Heller, Opera House, Anderson.

IOWA—M. Smith, Scenic, Sioux City; N. C. Rice, Call, Algona; J. E. Boyle, Dreamland, Dubuque; Thos. A. Brown, Strand, Iowa City; Geo. B. Flint, Virginia Theatre, Boone; Benj. Harding, Liberty, Council Bluffs; Nathan Dax, Model, Sioux City; M. S. Cohn, Strand, Council Bluffs; J. S. Bassett, Allerton, Independence; Tom Arthur, Cecil, Mason City; K. V. Bellding, Strand, Mystic; William E. Waterhouse, Hilberth, Charles City; L. B. Seymour, Rex, Glenwood; M. R. Tournier, Star, Mason City; Joe Smith, Majestic, Fort Dodge; I. Miller, Flipp, Sioux City; Leo Moore, Majestic, Centerville; J. C. Duncan, Plaza, Sioux City.

KANSAS—R. G. Liggett, Gauthier, Kansas City; Claire M. Patee, Patee, Lawrence; S. A. Davidson, Princess, Nedosha; H. L. Geese, Mystic, Mulberry; M. Von Praag, Art, Kansas City.

KENTUCKY—H. B. Strube, Empire, Sun and Shelby, Louisville.

LOUISIANA—H. J. Herrmann, Tridor, New Orleans.

MARYLAND—J. L. Rome, Capitol, Baltimore; T. D. Goldberg, Wallbrook, Baltimore; R. W. Smith, New, Baltimore; C. E. Whitehurst, Baltimore.

MASSACHUSETTS—Sam D. Grand, Roxbury, Boston; S. W. Dimick, Lancaster, Boston; L. M. Boas, Bijou, Fall River, A. R. Lawton, Shear, Lyric and Cummings, Fitchburg.

MICHIGAN—W. S. Butterfield, Bijou Theatre Enterprises, Battle Creek; Claude E. Cody, Colonial, Gladmer and Lansing, Lansing; Glan A. Cross, Post and Regent Battle Creek; E. V. McGrath, Knickerbocker, Detroit; John E. Niebes, Dawn, Detroit; A. L. Picker, Rex and Rialto, Ironwood; H. Gallup, Delft Theatre, Inc., Marquette; W. S. McLaren, Chain of Theatres, Jackson; J. R. Denniston, Family, Monroe; Fred R. Rumler, Warren, Detroit; D. J. Kulaszequcz, Rex, Liberty and Strand, Bessemer; Phil Gleichman, Broadway, Strand, and Ferry Field, Detroit; W. C. Hoffman, Fuller and Elite, Kalamazoo; J. C. Ritter Rialto, Detroit; Harlan T. Hall, Russell, Detroit; Harvey White, Beechwood, Detroit; A. J. Moeller, Detroit; Fred R. Rumler, Detroit.

MINNESOTA—J. Heilbron, Regent, St. Paul; A. Herz, Regent, St. Paul; Mrs. M. E. Brinkman, Rex, Remidji; W. A. Sandon, Sandon Theatre, Mankato; W. M. Abrahamson, Zeda, Duluth; J. P. Breuer, Princess, Janesville; Enoch E. Tuhne, Lyric, Kenyon; W. G. True, Princess, Minneapolis; H. B. Smoots, Lowell, Little Falls; L. G. Roesner, Colonial, Winona; W. L. Nicholas, Strand, Fairmont; C. H. Hitchcock, Princess, Minneapolis; Samuel B. Cornish, Sun Faribault; George Rauenhorst, Crystal, Fulda; H. N. Turner, Family Theatre, Pine City; J. A. Lovechik, Rainbow, Mahnomen; C. F. Vondra, Rainbow, Mahnomen; A. W. Ullman, Orpheum, Ada; Ferrin and Joslyn, Liberty, Mantorville; A. J. Carue, New Empress, Eveleth; O. A. Lee, Oak Mark, Minneapolis; R. A. Fleischbein, Strand, Cloquet; H. A. Drummond, Lyceum, Three River Falls; A. C. Klug, Empress, Zumbrota; J. D. Marse, Delmar, Hancock; George W. Ryan, American, Mora; R. G. Risch, Scenic, Appleton; Arthur La Force, Star, Two Harbors; A. J. Nelson, Princes, St. James; Louis I. Fox, Old Mill, Minneapolic; S. G. Latta, Lyric, Fergus Falls; U. B. Clinton, Strand, Duluth; H. Frajolt, Lyceum, Gilbert; Frank Zimmerman, Rex, Aurora; William Dominick, Grand, Biwabik; J. Lee Parker, Caughren, Saukcenter; W. H. Gilfillan, Lotus, Red Lake Falls; Stanlei E. Hall, Happy Hour, Jasper; O. D. Benjamin, Crystal, Renville; William Krumholz, Grand, Hallock; M. K. Lakie, Bijou, Barnesville; C. E. Nelson, Rex, Henning; M. M. Hanson, Palace, Blue Earth; H. B. Green, New Lake, Minneapolis; Ernest Cowles, Orpheum, Pelican Rapids; L. Rubenstein, New Arian, Minneapolis; George Carisch, Nokomis, Minneapolis; L. G. Roesner, Colonial, Winona; Mrs. M. C. Kruschke, Strand, Princeton; A. A. Kaplan, New Franklin, Minneapolis; J. B. Ryan, American, Mora; Jay Gould, Crystal, Glencoe; Mrs. Ella Johnson, Okay, Kerkhoven.

MISSISSIPPI—V. E. Anderson, Anderson Theatre, Gulfport.

NEW HAMPSHIRE—C. H. Bean, Pastime, Franklin.

MISSOURI—E. E. Trunnell, Baxter, Novinger; James Fallows, Gem, Moberly; Thos. James, Comet, St. Louis; W. P. Cuff, Strand, Chillicothe; Joseph Mogler, Mogler, St. Louis; John R. Pratt, Pratt and Glenn, Fulton; Charles C. Hehl, Cin-Pratt and Glenn, Fulton; Charles T. Sears, DeGraw, Brookfield; Louis C. Hehl, Cinderella, St. Louis; Mrs. F. D. Hall, Wonderland, Madelia; C. R. Wilson, Lyric, Liberty; Mike Nash, King B, St. Louis; Fred Wehrenberg, Melba, St. Louis; Max Leigelhoff, Union, St. Louis; A. M. Eisner, Palace, Kansas City; A. Josephson, Victory, Kansas City; Lawrence E. Goldman, Lincoln, Kansas City; A. K. Boussad, World in Motion, Kansas City.

NEW JERSEY—L. Pizor, Palace, Gloucester; John T. Comins, Criterion, Rutherford; Sidney E. Samuelson, Park, Newton; Max Gold, Lyric, Paterson; Arthur B. Smith, Fenwick, Salem; Alex. Fredericks, Liberty, Camden; Joseph Hern, Opera House, Newark; Joseph Seider, New Amsterdam, Newark.

NEBRASKA — Archer King, Kings Amusement, String, Pawnee City; J. I. Hostettler, Chain Theatres, Lincoln; A. R. Parmer, Alhambra, Omoha; J. E. Kirk, Grand, Omaha; Harry A. Goldberg, Sun, Omaha; H. F. Kennedy, Lyric, Broken Bow; Sam Epstein, Besse, Omaha; George McArdle, Benalto, Omaha; Walter Creal, Suburban, Omaha; James Harms, Apollo, Omaha.

NEW YORK—E. R. Pehrend, Park, Corona, Long Island; Joseph M. Sidler, Pearl, Brooklyn; W. H. Linton, Hippodrome, Utica; Frank J. Koch, Lyndhurst, Rochester; A. A. Fennyvessy, Rialto, Rochester; Bernard Grob, U. S. Theatre, Valentine, University, Manhattan and Bushman, New York City; William A. Callahan, Regent, Rochester; A. A. Elliott, Playhouse, Hudson; J. J. Kingsten, Strand, Salamanca; I. Irving Cohn, North Star, New York; J. A. Colin, The Grand, Johnstown; H. B. Franklin, Shea's Hippodrome, Buffalo; Marcus Loew, Loew, Inc., New York; E. S. Cramer, North Park, Buffalo; William E. Benton, Congress, Saratoga Springs, Barcli, Schenectady; S. Suckno, Albany Theatre, Albany; Dave Cohn, Symphony, Binghamton; Charles L. O'Reilly, Playhouse, New York; W. J. MacFarlane, Liberty, Canadaigu; Moses Silverman, Windsor, New York; Herman Rochmil, Sheffield, Stone, Stadium, Supreme, New Garden, Penn, Brooklyn; Morris Morotitz, New Atlantic, Brooklyn; John Manheimer, Park Theatre, Brooklyn; H. S. Hanus, Cumberland, Brooklyn; Charles H. Moses, Richmond Theatre, New York; Sol Raives, Range, New York City; Max Berglass, Glencove, Long Island; S. S. Peyier, Empire, Fort Richmond, L. I.; Morris Needle, Lyric, New York; W. S. Patterson, Sweetland, Mayville; H. B. Dygart, Rialto, East Rochester; H. J. Smith, Palace, Buffalo; I. M. Saylers, Victoria, Rochester; J. Greenstone, Empire, Rochester; Mr. and Mrs. S. Schwartz, Oxford, Brooklyn; Samuel Sonin, Lincoln, Brooklyn; S. I. Burn, Brooklyn.

NORTH CAROLINA—H. B. Varner, Lyric, Lexington; Roland G. Hill, Bijou, Greensboro.

NORTH DAKOTA—W. G. Hawks, Liberty Theatre, Fargo; U. J. Cavanagh, Opera House, Jamestown; A. Glasnapp, Cozy Strand, Bowman; Billy B. Watson, Strand, Grand Forks; Phil W. Meyers, Strand and Arcade, Minot; R. A. Botts, Grand, Carrington; Anton Villes, Opera House, Wahpeton; G. E. Wingreene, Bismarck Theatre, Bismarck; C. W. Irwin, Gem, Vindemer; R. B. Wisch, Frank Theatre, Mohall.

OHIO—Henry H. Lustig, Waldorf, Camerothon, Cleveland theatres, Cleveland. M. G. Smith, East Auditorium, Toledo; W. H. Price, Linwood Square, Norwalk; H. E. Horwitz, Olympia and Cleveland theatres, Cleveland; R. C. Steuve, Orpheum, Canton; Dave L. Schumann, Denison Square, Cleveland; W. J. Stimm, Marquis, Cleveland; I. W. McMahan, Lyric, Cincinnati; M. S. Eine, Savoy, Cleveland; S. H. Barck, Market Square Theatre, Cleveland; Ernest Schwartz, Milo Theatre, Cleveland; S. F. Deutsch, Sun, Cleveland; A. L. Freedman, Metropolitan, Cleveland; P. C. Callais, Grand, Salem; E. Mandlebaum, Dome Theatre, Cleveland; C. A. Barbian, Waldorf, Akron; M. P. Herowitz, Fountain, Cleveland; H. H. Bradley, Southern, Cleveland; Sidney Seidman, Jewel, Cleveland; S. N. Lichter, Boulevard, Cleveland.

OKLAHOMA—Harry Castle, Palace and Majestic, Tulsa; L. W. Brothy, Yale, Muskogee.

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territory, as the saying is, in the short week we spent in Washington. We received assurances from the Postmaster General that immediate improvement in the transportation of films through the Parcel Post would be introduced. We conferred with leaders of the Senate and the House of Representatives, and legislative and administrative experts on the very important question of the music license. We were advised not to call it the music tax because the expression would create confusion in the legislative mind and the average legislator would be inclined to refer us to the Committee on Ways and Means. Music license is really the better name in any event. It is not my intention to advise the enemy in detail of what we propose to do, but I can say to you that there is absolutely no justification in law for the methods which the American Society of Authors, Composers and Publishers pursues in exacting a heavy toll from the exhibitor.

Introduced Amendment

We are on the point of submitting evidence to the Post Office. Last Tuesday, June 21, Congressman Lambert of Wisconsin, Chairman of the Committee on Patents and Copyright, introduced an amendment to the present Copyright Law which had been prepared by our attorneys. This amendment, while it fully protects the owner of the exclusive copyright of the musical composition, makes it impossible for him to exact arbitrary payments for the playing of short parts of the musical composition. There are other remedial features of the proposed amendment, but I state this as the principal one. We have every reason to believe that as soon as Congress has disposed of the pressing problems of tariff and taxation, this subject of musical profiteering will be taken up.

Signed Pledge

You know, that in obedience to the mandate of the Cleveland convention, the officers and executive committee, a few weeks after the adjournment at Cleveland, approached Adolph Zukor, president of the Famous Players-Lasky Corporation to dissuade him and his company from buying theatres in competition with the exhibitor. It is a matter of solem record that Mr. Zukor, after consulting his attorneys, signed a solemn pledge which obligated him to refrain from the purchase of the theatres except in such cases where his product suffered from unjust discrimination. In what has been described as an excess of fairness, the committee of the exhibitors agreed to let Mr. Zukor be the judge of what constituted unjust discrimination.

Mr. Cohen then recited the hitsory of the Widow Dodge and Schwartz cases as concrete evidence of what the M. P. T. O. A has accomplished.

A Bulwark of Defense

Our organization will always primarily exist as a bulwark of defense. We must be prepared for emergencies, for hostile manouvers, for efforts to curtail product, for attempts to monopolize the ownership of theatres. We have erected a complete building, i. e., the Motion Picture Owners of America. but it is still bare within. We are still, after all. in a formative stage. I often think of this when I look at the volume of business piled up on the desks of the officers of this organization. We are anxious to do our best, but we realize that our efforts must be systemized, that our equipment must be made more adequate, that the mass of routine work which accumulates in a live and growing organization like this, demands the employment of a sufficient clerical force. It would be poor economy indeed to overload the men at the helm with detail work when their time and talents should be given to the solution of the big problems. Our foundations are laid deep.

We must now provide for the actual daily needs of the exhibitor. I am thinking of the establishment of service stations in each film shipping zone with a paid manager in charge. Such a system, properly planned and efficiently enforced, will take care of every theatre owner in the United States, no matter how far removed from the center of the shipping zone. I believe that we should have a representative at every state capitol and a permanent agent at the National Capitol. We should have a file as complete as we can get it of every legislator in every state, and in the nation, and we ought to know where he stands on the questions which interest and affect the motion picture industry.

We must be prepared for such emergencies like the wave of anti-picture propaganda which not so long ago swept over the entire country and created a lynching spirit among alleged reformers and ill-informed citizens and politicians. We have sought to meet this anti-picture propaganda by an appeal to common sense. We have provided the nucleus of a library in publishing three booklets, to wit, "The Case Against the Blue Laws," "The Case Against Censorship," and "If Shakespeare Fell Among the Censors." These booklets have had considerable distribution and we believe possess permanent value not only for the exhibitor but for the entire industry.

To Gather Statistics

However, they are but a beginning. We must have a Bureau of Statistics and a library. I recommend the preparation of a motion picture encyclopedia, which will contain, among other things, a complete text of every law affecting motion pictures in every state in the Union and in the National Capitol. We ought to have at least a digest of local ordinances which affect motion picture theatre in the various communities. From these we can learn the ideas, sources of information and motives of the legislators, and advise them in a practical way whenever that seems necessary.

I specially recommend that we gather complete statistics regarding taxation. At present the subject of taxation is a most confusing one. Cities, counties, states and the Federal Government impose licenses apparently without due investigation, arbitrarily with no higher statesmanship than that of trusting to luck. I am in hopes that our attorneys will be able to prepare a scheme of fair and graduated taxation elastic enough to adjust itself to local needs but at the same time rigid enough to resist the ignorant attempts at imposing too great a burden.

I believe, and your executive committee believes, that the exhibitors of the country ought to have a screen weekly which will carry our messages to the public. We are the publishers of the screen. Why should we not be the editors as well? As I have said before, we all believe in peaceful relations between the various branches of the industry.

I want to suggest a practical method of securing such relations. I believe that if this organization will appoint a committee on Business Relations, providing it with definite and limited powers, the producers and distributors will be inclined to follow our course. Even if it might be difficult to expect an adjustment of our major problems within the industry, from the co-operation of these committees, there is no doubt that they can work together on plans against the common enemy. If such committees had existed and co-operated, censorship could have made no progress and we would have checked the agitations of the Blue Law fanatics in every state. Producers and distributors have presumed to lead the industry in all these matters without consulting the owners of the screens. You know how deplorable the results have been.

Want Sufficient Supply

The big subject which your convention will be called upon to consider and upon which I ask you to concentrate your time and your abilities, is the question of a sufficient supply of pictures suitable for public exhibition without mortgaging our theatres or taking the producer and distributor into an involuntary partnership.

There are very definite rumors of an intention on the part of certain producing groups to curtail production. Attempts are also being made, as you well know, to bar foreign made film. This, too, is done with the idea of cutting down the supply of film and strengthening the hands of producers and distributors to the detriment of the theatre owner.

I believe we want to go on record as opposing the prohibitive tariff on films that are made abroad. Those who have given the subject attention at all, know that the foreign film without special merit has no chance in this country at all. The percentages of foreign made film which by reason of its superior quality is suitable for presentation to the American public, is very small indeed. I do not believe that it exceeds 3 per cent. of the total.

Entitled to the Best

We believe that art has no boundaries, and quality is not confined to any nation or country. We believe that our patrons are entitled to the best, no matter where we can get it, and we thoroughly believe in the need of variety in our programs. The foreign film to some extent at least provides this element of variety.

Those At Convention

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PENNSYLVANIA — Joseph M. Shverha, Rialto, Lewiston; John H. Cook, Arcadia, Reading; George P. Aarons, Dreamland, Philadelphia; H. J. Sched, Colonial, Reading; C. E. Gable, Strand Theatre Corporation, Sharon; John S. Evans, Dreamland, Philadelphia; P. A. Matsfield, Western Pennsylvania Amusement Company, Pittsburg; Samuel Stifle, Roxboro, Philadelphia; C. F. Hopkins, Victoria, Harrisburg; Gladys M. Miller, Tioga, Philadelphia; Jean Frizlen, Drury, Philadelphia; David Bavrist, Eureka, Philadelphia; J. R. Cadoret, Capitol, Wilkesbarre; M. J. O'Toole, Regent, Scranton; M. E. Connerfort, Strand, Scranton, H. Goldberg, Western Pennsylvania vania Amusement Company, Pittsburg; M. Stiefel Amusement Enterprise Company, Pittsburg; M. W. Breuner, Pastime, Philadelphia; C. H. Goodwin, Eureka, Philadlphia; C. Stamper, Frankfort, Philadelphia; A. J. Fischer, Jr., Frankfort, Philadelphia; A. J. Fischer, Jr., Marmoth, Philadelphia; Silar Blum, Montgomery, Philadelphia; L. Pizor, New Phoenix, Philadelphia; Mr. and Mrs. J. Courduff, Opera House, Royers Ford; J. W. Brady, Century, Philadelphia; Jerome Carpar, Roland Clarke Enterprises, Pittsburg; John Guthrie, Majestic Theatre, Grove City; D. A. Harris, Paris Amusement Company, Pittsburg; Cora Brady, Century, Philadelphia; M. Wox, Royal, Keystone, Bellevue, Stratford theatres, Philadelphia; George P. Aarons, Dreamland Theatre, Philadelphia; Stahl Brothers Amusement, Max Stahl, Lyric, Rez, Capitol, Oil City; C. Rappoport, Ideal, Philadelphia

RHODE ISLAND—Edward M. Fay, Fay's Pastime, Providence; W. G. Hartford, Imperial, Pawtucket.

SOUTH DAKOTA—M. W. Sheve, Colonial, Watertown; Charles W. Gates, Strand, Aberdeen, Leo Peterson, Iris, Bellefour-che; Joseph J. Schuster, Cozy Theatre, Wagner; C. F. Hanson, Lyric, Redfield; F. L. Smith, Bijou, Huron; E. T. Peter, Queen and Victoria, Cuero; B. B. Peter, Queen, Cuero; S. H. Hoake, Colonial, Taylor; L. Santikos, Rialto, San Antonio; James C. Quinn, Rialto, El Paso; E. L. Byar, Lyric, Terrel; Ed Foy, Queen, Cucro.

UTAH — S. M. Stringham, Eko Theatre, Price; H. E. Skinner, Alhambra Theatre, Ogden.

VERMONT—Mrs. Pauline K. Dodge, Town Hall, Morrisville.

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Drawback Features in Fordney Tariff Bill

The drawback provision of former tariff laws returning to exporters all duties, less 1 per cent. paid on imported articles, raw materials, etc., which become component parts of goods, wares or merchandise exported, are continued in the new tariff law.

It is provided "that upon the exportation of articles manufactured or produced in the United States in whole or in part from imported merchandise or materials upon which customs duties have been paid, the full amount of such duties paid upon the quantity of materials used in the manufacture or production of the exported product less 1 per centum of such duties shall be refunded as drawback."

Tariff Story

(*Continued from page* 171)

relating to the appraisement or the classification of imported merchandise shall mean the price on the date of exportation of the imported merchandise at which comparable and competitive products of the United States were ordinarily sold or freely offered for sale in the usual wholesale quantities and in the customary wrappings, coverings, and containers, whether holding liquids or solids, to all purchasers in the ordinary course of trade, including all costs, charges, and expenses, in the principal market or markets of the United States; or when such value can not be ascertained to the satisfaction of the appraising officer, shall mean the value of the imported merchandise on said date for sale (whether or not there shall be an actual sale), for consumption or use in the United States in its condition, including wrappings, coverings, and containers, whether holding liquids or solids, as imported. In determining the value for sale, appraising officers may take into consideration, among other matters, the selling price or cost of production of comparable products of the United States and of articles made therefrom or from like imported materials, not sold in usual wholesale quantities or not sold or freely offered for sale to all purchasers in the ordinary course of trade, or not sold at all, and the selling price in the United States of comparable imports, or the selling price or market value or cost of production of the imported merchandise in the foreign country, and may exclude or include all or any costs, charges, and expenses, including duties, and also profits and commission, if any, keeping always in mind the legislative intention that duties ad valorem shall be assessed upon the fair market value of the imported merchandise in the United States. No pretended sale or offer for sale, and no sale or offer for sale tending to establish a fictitious market, shall be held to establish value as herein defined; nor shall a value substantially raised or lowered at the time of exportation than in the ordinary course of trade be deemed to be such value.

Section 403. Purchased.—Imported merchandise shall be deemed and held to have been "purchased" within the meaning of this Act when the price or amount to be paid or remitted therefor by a person in the United States to a person in a foreign country or to his agent or representative in the United States was fixed, agreed upon, or determined at the time of or prior to the exportation of the merchandise, whether the merchandise be shipped directly to the purchaser or to an agent of the seller or to the seller's branch house in the United States for delivery.

Section 404. Otherwise Than by Purchase. — Merchandise shall be deemed and held to have been imported otherwise than by purchase within the meaning of this Act if, and when, the same is shipped from a foreign country to the United States without a price or consideration paid or to be paid or remitted by a person in the United States to a person in a foreign country or to his agent or representative in the United States having been fixed, agreed upon, or determined prior to such shipment.

Paragraph 1450.—Photographic cameras and parts thereof, not specially provided for, 30 per centum ad valorem; photographic dry plates, not specially provided for, and photographic and moving picture films, sensitized but not exposed or developed, 20 per centum ad valorem; photographic film negatives, imported in any form, for use in any way in connection with moving picture exhibits, or for making or reproducing pictures for such exhibits, exposed, whether developed or not, and photographic film positives, imported in any form, for use in any way in connection with moving picture exhibits, including herein all moving, motion moto-photography, or cinematography film pictures, prints, positives, or duplicates of every kind and nature, and of whatever substance made, 30 per centum ad valorem; Provided, That upon importation of photographic and motion picture films or film negatives taken from the United States and exposed in a foreign country by an American producer of motion pictures operating temporarily in said foreign country in the course of production of a picture 60 per centum or more of which is made in the United States the duty shall be 25 per centum ad valorem, and the

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Tariff Bill Retroactive on Imported Goods in Warehouses

Moving Picture World invites the attention of its readers to the fact that Section 318 of the Special Features provides that the new rates of duty applcable to imported merchandise, contained in the Fordney Tariff Bill, will be assessed against all warehoused goods on withdrawal even though bought in prior to the passage of the proposed new law. The text of the provision is as follows:

"Sec. 318—That on and after the day when this Act shall go into effect all goods, wares, and merchandise previously imported, for which no entry has been made, and all goods, wares, and merchandise previously entered without payment of duty and under bond for warehousing, transportation, or any other purpose, for which no permit of delivery to the importer or his agent has been issued, shall be subjected to the duties imposed by this Act and to no other duty upon the entry or the withdrawal thereof: Provided, That when duties are based upon the weight of merchandise deposited in any public or private bonded warehouse, said duties shall be levied and collected upon the weight of such merchandise at the time of its entry."

Chicago and the Middle West

By PAUL C. HINZ

Adams Theatre Opens to Good Business Under the Management of Milton Katz

THE new Adams Theatre, between State and Wabash, braving all the pessimistic propaganda abroad opened its doors Saturday, June 18, and has been doing a "more than fair" business ever since. With an exclusive right to the Adams St. throngs and one of the very best ventilating systems in any Chicago theatre, the new theatre shows promising signs of continued good business.

The interior further carries out this effect of coolness. Large, comfortable seats, three hundred and fifty in number, stone walls and a "sky" ceiling with cloud, moon and star effect help in appealing to heat-ridden patrons. Music at present is furnished by a large Robert-Morton organ. The Adams, which is owned by the Vista Amusement Enterprises, is under the direct management of Milton Katz. Bookings are under the jurisdiction of M. O. Wells. A policy of operating from 11 a. m. to 11 p. m. and charging twenty-five cents admission is now maintained.

Opening attractions were Earle Williams in "The Silver Car," a Vitagraph pre-release, and Pathe's "A Day with Jack Dempsey."

McVickers to Show Feature

McVickers, on the Jones, Linick & Schaefer circuit, which except on rare occasions has shown only vaudeville, is now operating under a new policy—that of presenting one five-reel feature in addition to the stage numbers. The success of "Peck's Bad Boy," which has just completed a week's run there, is largely responsible for this change. Ben Turpin in "Home Talent" has been booked for the week of June 26. Similarly, the Rialto will also include a fature picture, "A Dog's Life," with its usual bill of eight vaudeville acts.

Educational Plans to Hold First Annual Branch Managers Convention in Chicago

E. W. HAMMONS, president of Educational Film Exchanges, Inc., announces that the first annual convention of branch managers will be held in Chicago on Monday, Tuesday and Wednesday, July 18, 19 and 20.

Educational's first fiscal year as a big international distributing organization closes June 30, and the gathering in July will be the first opportunity for many members of this big and rapidly growing institution to become acquainted with their co-workers. The Congress Hotel has been chosen as the meeting place.

One unique feature of the convention will be "Producers Afternoon." Wednesday afternoon, the last day of the convention, has been set aside for the introuction to the Educational department heads and branch managers of producers and their representatives. It is expected that many if not all of the producers whose products are released through Educational Exchanges will take advantage of this opportunity to meet personally the branch managers, in order to bring about a closer friendship between the makers of the pictures and the sales organization. Al Christie, producer of short comedies, all of whose products are released by Educational, will be among those present.

Among the branch managers who will be in Chicago for this get-together meeting and the cities whose branches they will represent are: J. H. Morgan, Albany, N. Y.; A. C. Bromberg, Atlanta, Ga.; John J. Scully, Boston; W. H. Wagner, Buffalo, N. Y.; I. M. Schwartz, Chicago; Oscar E. Watson, Cincinnati; H. R. Skirboll, Cleveland; Nat Wolf, Dallas, Texas; E. J. Drucker, Denver; A. F. Winstrom, Des Moines, Iowa; M. H. Starr, Detroit; Carl T. Lieber, Indianapolis; E. C. Rhoden, Kansas City; John Noehrn, Kansas City; Jules Wolf, Los Angeles; Russell McLean, Louisville; H. J. Fitzgerald, Milwaukee; Harry Hollander, Minneapolis; B. A. Simon, New Haven, Conn.; G. T. Ames, New York; C. L. Peavey, Omaha, Nebr.; C. S. Goodman, Philadelphia; C. A. Lynch, Pittsburgh; George P. Skouras, St. Louis; G. C. Blumenthal, San Francisco; Leon D. Netter, Seattle, and Howard Beaver, Washington, D. C. The Canadian branches will be represented by Louis Rosenfeld.

Graves Arranging to Produce Own Pictures

Ralph Graves, who acted in Griffith's "Dream Street," announced while in Chicago where together with Charles Mack he appeared before the public at the picture's premiere at the Ziegfield, June 23, that he is now completing arrangements fo rorganizing a producing company of his own in which he is to be starred. What the new corporation will be named and further details as to its formation will be given out soon.

"This decision of mine follows a desire to specialize in a certain type of role," Mr. Graves explained. "Since 'Dream Street' I have been considering several offers for stellar honors, but as these have not promised a chance for doing just the sort of work that I prefer, I have decided to do my own producing."

Will Show One Special Every Monday Night

Beginning June 27, Monday night will be Motion Picture Night at Ravinia Park. Louis Eckstein has planned this as a distinct variation this season in the way of entertainment at this popular north shore resort. Heretofore grand opera with high-class artists and the best of orchestral music has comprised Ravinia programs.

An arrangement has been made with Associated First National for pre-release showings the same ones which are booked for first-runs at the Riviera and Tivoli theatres. The first of these, scheduled for June 27, is "The Sky Pilot." Accompaniments will be furnished by the Chicago Symphony Orchestra.

Chic Keppler the Winner

Chic Keppler on Pathe's Chicago sales force was the winner in the contest promoting the sale of "A Day With Jack Dempsey" for the Middle West district, which includes eight branches. This good news came by wire June 24 from E. R. Pearsen, director of exchanges. Chic left for the East June 25 to claim his reward—a ringside seat for the Dempsey-Carpentier bout.

"Dream Street" Makes Hit

"Dream Street" was introduced to Chicago at the Ziegfield, Thursday night, June 23, and despite warm weather and the fact that the theatre is small and somewhat remote, opening night proved that the Griffith-made subject has lost none of its appeal to Chicagoans. It kept an appreciative audience at close attention through its many shifting scenes.

Winners of Contest Given Ringside Seats

Among those present at the Jack Dempsey-Georges Carpentier battle on July 2, will be S. H. Hochfeld, Philadelphia; P. Niland, Cincinnati; C. N. Keppler, Chicago; and G. Glosser of San Francisco.

They are the winners in the contest staged by Pathe to determine who could sell the greatest number of contracts on the Jack Dempsey subjects between May 7 and June 18.

Because Messrs. Niland, Hochfeld, Glosser and Keppler, proved themselves the ablest salesmen of this particular product, they will have all their expenses paid to Jersey City, and in addition will be seated right up at the ringside.

John C. Ragland Leaves on Middle Western Trip

With the active thermometer hovering around the nineties and no promise of relief by the weather man, John C. Ragland packed up his grip last week and left New York City for the Middle West. The Vice-president and general manager of Arthur S. Kane Pictures Corporation has promised his office associates that this journey will be in the nature of a vacation, but those who are familiar with the nature of the traveller have no doubt that business will be combined with pleasure.

Mr. Ragland will visit several cities in the South and Middle West, where he has business interests. His first stop is to be St. Louis, from whence he will proceed to points in the adjacent territory, ending his travels at Louisville. Ky. Here in the land of ante-prohibition memories the busy film executive will forget the motion picture reel and take up the one that is associatcd with fishing. Mr. Ragland will enjoy a much needed rest in Louisville, where he has many friends. Hc promises to bring back some unusual fishing yarns.

Exhibitors Make Plans

(*Continued from page 173*)

ship in the association and support in the work of the organization. A group of members pledged themselves to pay the expense of such a campaign, to begin immediately, or as soon as a suitable man is chosen.

A discussion as to certain exhibition values being placed upon releases of Associated First National Pictures, Inc., which were deemed not in keeping with the box office value of the productions, was brought up and a resolution was offered which, while pledging implicit confidence in the circuit and offering continued support of the ideals and purposes for which the First National has always stood, asked that the matter of exhibition values on certain of the larger productions be gone into more carefully, so as to appeal to the theatre in the small towns who carried a franchise equally as strong as the larger cities, where individual appeal of some of the productions is very much different, owing to the "big-town" type of the production. This matter was referred to the local franchise holders for attention with the head executives of First National.

The sessions of the convention were held at the Oceanic Hotel, which was convention headquarters. Surf bathing, fishing, boating and dancing occupied the attention of the delegates between business sessions, the delightful cool breezes of Wrightville Beach appealing very strongly to those who have journeyed from the heated interior of the state during one of the hottest seasons of the summer.

Incorporations of Week Total Fourteen Companies

Fourteen companies incorporated in the motion picture business in New York State during the past week, according to the records in the secretary of state's office at Albany. The new companies, amount of capitalization and directors are as follow:

Yonkers Strand Theatre Co., $50,000, M. J. and G. C. Walsh, W. B. J. Mitchell, Yonkers; Rudolph Ballet Company, $5,000, C. F. Strohmenger, George J. Eyssautier, A. A. McGovney, New York; Cardinal Pictures Corporation, $1,000, A. A. Deutsch, Rudolph Trier, Nancy Katz, New York; Ercole Film Co., $100,000, Ercole Montagna, G. B. Michelot, Cesare Gravina, New York; Glengyle Corporation, $50,000, Winthrop A. Mandell, A. F. Koehler, New York; Henry Duchardt, Brooklyn.

Jans Productions, $5,000, Sylvia Taubenhaus, Benjamin Abraham, Isaac Schmal, New York; Fred C. Quimby, Inc., $1,000, F. C. and Beatrice Quimby, H. L. Knappen, New York; Scientific Motion Pictures Corporation, $1,000, A. N. Mirzaoff, F. H Shaw, Karekin Aleon, New York; Goat Alley Producing Co., $5,000, J. J. Podell, Far Rockaway; Frederick Robinson, New York; I. C. Mondshain, Brooklyn; Motion Picture Equipment Corporation, $200,000, W. C. Smith, Philip Weisbrot, C. C. Smith, New York.

Community Motion Picture Service, $500, David O. Decker, Ridgewood, N. J.; David Levy, Brooklyn; Mary Fry, New York; B. and J. Amusement Company, $10,000, Benjamin, Rose and Julius Joelson, New York; Adventures of Tarzan Serial Sales Corporation, Nyack, $2,500, Adolph and Louis Weiss, Joseph M. Sheen, New York; Kremer Coaster Corporation, $200,000, George W. Kremer; George W., Jr., and E. G. Kremer, New York.

HENRY KOLKER

Who has just finished the direction of "Disraeli," a United Artists' release

American Cinema Denies Actress Is Owed Salary

The American Cinema Corporation has filed its answer to the suit brought against it in the New York Supreme Court by Louise Huff Stillman, motion picture actress, for damages for breach of contract. The answer admits that Miss Stillman performed services for the company at salary of $750 a week, and that she appeared in one picture completed by the defendants.

The answer denies that she did not receive salary for two weeks following the making of the first picture, or that she did not receive salary for the weeks ending September 13 and September 20, 1919. The answer also admits that she notified the defendants on October 23, 1919, that she could not longer continue her services because of illness, but denies that they had any knowledge she had recovered from her illness.

As five pictures remained to be produced under her contract, which the company denies liability for the severance of, it asks that her suit be dismissed.

Judge Denies Demurrer in Smith-Robson Suit

Supreme Court Justice Robert Wagner has denied the demurrer interposed to the complaint in the suit brought in the New York Supreme Court against Winchell Smith and others by Stuart Robson, and gives Smith and his co-defendants ten days in which to file their answer to Robson's suit. The decision says the court is not interested in allegation that several causes of action are improperly united in Robson's complaint, and adds he believes that there is only one involved controversy in the allegations of the complaint, and that as Robson's interest is only a contingent one, he is entitled to ask a court of equity to protect it.

Robson claims a contingent interest in the play, "The New Henrietta," the product of Bronson Howard, willed to his mother, May Dougherty Stuart, and is suing Smith and others to recover $15,000 alleged to have been received by them for the exhibition of the play in motion picture form by Metro Pictures Corporation. Robson claims the production of the play in motion pictures would destroy its value for any other purpose. Robson also claims the defendants have no legal right to the possession of the play, or for its disposal for motion picture exhibition.

"THEY SHALL PAY," THE TITLE OF PLAYGOERS PICTURE CORPORATION'S NEW PRODUCTION

Seems to have hit the nail squarely on the head, as that is what all of us seem to be doing these days—and in especially big chunks to the landlords

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Beach of Dreams

(*Edith Storey—Robertson-Cole*—5,005 *feet*)

M. P. W.—There is only average entertainment in this Haworth picture.

N.—Desert Island picture conventional in themes and treatment.

E. H.—Fine supporting cast and clever acting make this Haworth production good entertainment.

T. R.—Similar in plot to many other "desert island" photoplays, but made interesting nevertheless by clever handling and, for the most part, clever acting.

W.—Shipwreck-Desert Island story; different only perhaps in ending.

Home Talent

(*Featured Cast—Associated Producers*—5 *reels*)

M. P. W.—Is great as a beauty show, but lacks laughs.

N.—Good slapstick on both ends; sags in the middle.

T. R.—Up to Mack Sennett standard, and a trifle better than the last few offerings.

E. H.—An admirable selection for a summer program.

W.—Quite a disappointment after Sennett's last two comedy features.

One A Minute

(*Douglas MacLean—Paramount*—4,510 *feet*)

M. P. W.—The laughable moments are many, thanks to an excellent supporting cast as well as to the star and the possibilities in the original vehicle.

N.—Amusing hokum puts this one over.

E. H.—The comedy element of the production is most strongly stressed and the picture should give fair satisfaction.

T. R.—Registers as amusing comedy-drama, with many farcical situations and an original plot.

W.—A good follow-up for MacLean's last one.

Big Town Ideas

(*Eileen Percy—Fox*—4,200 *feet*)

M. P. W.—Has but one object in life—to entertain the man who is not looking for highbrow material and hasn't gone to the theatre because he can sleep there more peacefully than at home. The average movie patron will sit up and take notice from start to finish of this picture.

N.—Rural comedy-drama is fairly amusing.

T. R.—With a good mixture of dramatic situations, some thrills and humor; this is entertainment of a good clean, enjoyable kind.

E. H.—Presents Eileen Percy in a humorous characterization as a waitress in a railroad restaurant. A poor vein of humor runs through the substitles, which tends to cheap the production.

W.—A big improvement over star's recent pictures.

Hollywood Cal., June 17th, 1921.

Dear Mr. Weitzel:

Many thanks for your splendid review of my picture "Too Much Speed." Such reviews are a real spur to strive for clean stories.

Very sincerely,

BYRON MORGAN.

Thunder Island

(*Edith Robert—Universal*—4,279 *feet*)

M. P. W.—Strong in entertainment value.

N.—Dull, artificial story, very badly titled.

E. H.—It contains some excellent photography and plenty of action, though the story is rather illogical.

T. R.—This picture is distinguished by a remarkable piece of double exposure coupled with a good story and excellent photography.

W.—Buried treasure story given very pretty production.

The Beautiful Gambler

(*Grace Darmond—Universal*—4,458 *feet*)

M. P. W.—Tells its story via a series of tried and true and familiar incidents that, however hackneyed, produced thrills.

N.—Time-worn picture obvious all the way.

E. H.—Most picture fans will find it pretty familiar material.

T. R.—As an example of how to play on the emotion of a motion picture audience this offering will be hard to beat.

W.—Familiar story material and obvious development detract.

The Foolish Matrons

(*Featured Cast—Associated Producers*—6,544 *feet*)

M. P. W.—As it has had innumerable recent readers the feature should serve an exhibitor as a fine box office attraction.

N.—Three character studies compose interesting picture.

T. R.—A human sort of story well told. It is, as a matter of fact, three stories, and effort to record all three makes the recital a bit disjointed at times.

E. H.—Cast of notable players enact convincingly a story strong in theme and steadily interesting.

Kazan

(*Eva Novak—Export and Import*—6,900 *feet*)

M. P. W.—The individual twist given the story by Mr. Curwood makes it excellent material for a motion picture. It is a stirring tale of love, adventure, hardships, avarice, wrongs and revenge.

N.—Another Curwood story makes interesting picture.

E. H.—Story founded upon the adventures of an Eskimo dog, makes pleasing screen entertainment.

W.—An excellent production and undoubtedly the best yet from Curwood.

YOUTH HAS ITS AFFECTIONS, ITS HAPPINESS AND ITS PANGS

But Goldwyn's production, "The Old Nest," emphasizes the age-old statement that none survives like mother love

Tariff Story

(*Continued from page* 184)

Secretary of the Treasury shall prescribe such rules and regulations as may be necessary for the entry of such films or film negatives under this proviso: Provided, further, That all photographic films imported under this Act shall be subject to such censorship as may be imposed by the Secretary of the Treasury.

Paragraph 229. — Incandescent electric light bulbs and lamps, with or without filaments, 35 per centum ad valorem.

Paragraph 216.—Carbons and electrodes, of whatever material composed, and wholly or partly manufactured, for producing electric arc light * * * 35 per centum ad valorem.

Paragraph 30. — Compounds of pyroxylin, of other cellulose esters or ethers, or of cellulose by whatever name known, in blocks, sheets, rods, tubes, or other forms, and not made into finished or partly finished articles, 40 cents per pound; made into finished or partly finished articles, of which any of the foregoing is the component material of chief value, 65 cents per pound and 25 per centum ad valorem; Provided, That all such articles, whether or not more specifically provided for elsewhere, shall be dutiable under this paragraph.

Imports Must Show Country of Origin

Section 307 of the bill provides "That all articles of foreign manufacture or production which are capable of being marked, stamped, branded, or labeled, without injury, shall be marked, stamped, branded, or labeled in legible English words, in a conspicuous place that shall not be covered or obscured by any subsequent attachments or arrangements, so as to indicate the country of origin. Said marking, stamping, branding, or labeling shall be as nearly indelible and permanent as the nature of the article will permit."

The Secretary of the Treasury prescribes the rules and regulations that are necessary for carrying out this provision, which is now a part of our law, and penalties are provided for failure to comply therewith.

It is planned to take the bill up for consideration in the House of Representatives next Wednesday. It will probably require two weeks or more to dispose of it in the lower body and then it will go to the Senate Finance Committee for its study. The Finance Committee will hold some hearings, following which it will report its findings to the Senate itself. A safe prediction is that the bill will not become a law before the middle of October, and that is indeed a sane estimate.

The Rates Briefly Shown

Cameras	30 per cent.
Raw Stock Film	20 per cent.
Positives and Negatives	30 per cent.
Carbons	35 per cent.

In this way, opportunity will be afforded for the members of the industry who are dissatisfied with the proposal of the Ways and Means Committee of the House to place a 20 per cent. duty on raw stock, to secure a hearing before the Finnace Committee and have a change made, if successful in the presentation of their case to the Senators.

The whole bill has a hard stormy way ahead of it; hundreds of changes will be made in text and verbiage before it goes to the President for final approval and there is no saying but that it may be practically rewritten by House and Senate. The Ways and Means Committee are seeking the adoption of a rule by the House to prevent any amendments in the lower branch of Congress, but there are too many disputed features among its provisions to make such a proposal palatable to the rank and file of the Republicans. There will be many of these who will join with the Democrats in seeking to defeat any such autocratic action.

Bill to Amend Copyright Law Is Before Congress

Relief for moving picture exhibitors from the so-called music tax is provided for in a bill which has been introduced in Congress by Representative Lampert, of Wisconsin, by request, amending the copyright law so as to provide that copyright control shall not extend to public performances for profit of musical compositions where such performance is made from printed or written sheets or reproducing devices issued under the authority of the owner of the copyright.

It is expected that the moving picture interests will throw their weight behind this measure (H. R. 7301) in order that they may be relieved of the tax, which has been a source of considerable controversy during the past year or two.

New "Pictorial" Series Is Snappy

Notwithstanding the success registered by the first series of Sport Pictorials distributed by Arrow Film Corporation, Town and Country Films, Inc., which produced these pictures, believes that the second series, because of theunusual collection of subjects embraced, will meet with even greater success.

For example, the fourth of the second series deals with sports at Wellesley College, one of the leading educational institutions for women in America.

EVERYBODY SEEMS TO BE QUITE "SOMEBODY"
In this Roland West production of "Nobody," for Associated First National, Inc., release

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Blocked Traffic in Tacoma to Tell of Coming of a Paramount Picture

A. MIKE VOGEL, who Paramounteers around the Puget Sound district, set out to be a real exploiteer the other day. He had to tell them about "Beau Revel" at a local house, and he wanted a whole lot of people to know, so they would have a crowd to draw from.

He had a man hired to pull a street solitaire stunt, but he did not like the way the hireling took to the work, so he decided to give him a lesson in the how. He felt that if he did it himself he would do it to his full satisfaction and he knew darned well the other fellow would not.

All Diked Out

So he got himself an academic gown, a silk hat that might have been several years younger and still have been able to vote, and a black mask to hide his blushes. Then he took a pack of lettered cards and started down the main street intoning a Hebrew chant in a sonorous voice. There were various other adjectives applied to the sound he emitted, but "sonorous" is the only one that is fit for publication. We can't risk our second class mailing privilege just to be wholly accurate about Vogel's voice.

Anyway, he went down the street humming his little tune, and in no time at all he had a crowd of a couple of hundred following after. When he had acquired a suitable audience, he produced his cards, opened the muffler on his voice, stepped on the accelerator and did a war dance around the inoffensive cards. That doubled his audience and he knelt on the sidewalk and began his game of solitaire.

Then the Police

About the time he had them reading "See 'Beau Revel' at the ——" the cops hove in sight and moved him on. He went before he could be coaxed, and the cop watched him off his beat and went his way.

But the next policeman was not so easy. Vogel was just in the shimmy section of the war dance when the cop caught up with him and asked him what he was up to. That was Vogel's cue to go deaf and dumb. He resorted to the sign language and the obliging policeman handed him a pad and pencil, but Vogel shook his head.

Uttering uncouth noises, he pointed to his cards and knelt on the sidewalk, motioning the officer to watch.

The policeman fell for the bunk and stood by, watching. This time Vogel worked fast, to get it over before the official boot was applied, for he knew that stooping over he offered a tempting mark. Before the bluecoat realized that he was being swanked, Vogel had the message over, the crowd had laughed, and Vogel was already writing a letter to Claud Saunders, telling him how he got pinched through devotion to his work.

Got Off Easy

But the policeman was good-natured. He realized that he had been stung, but he liked the pictures and figured that there would be no nutriment in lugging Vogel down to the station and telling how the exploitation man had pulled his stunt under his official nose, so he told the exploiteer to go and go quickly, and Vogel made even better time than that.

Of course, the papers got the story—from Vogel, and it made good reading with "Beau Revel" and "Paramount picture" and the name of the house in eight point, and that was all Vogel cared about.

But he has yet to hear from the man he was teaching the stunt to. The student resigned without notice when the cop made the pinch.

Used the Same Idea in Fourteen Papers

The advertising manager of the Wellington, Kansas, Daily News wrote a set of verses for a hook-up section for "Something to Think About" when it hit his town. There were fifteen concerns represented and all of the verses suggested the title, as this for a photographer:

No wrinkles, freckles, spots or frowns
On faces here can e'er be found.
It's something you should think about
The way we make your looks stand out.

Cuts lightened the page and a ribbon title covered the house. It made a hit with the readers and John P. Goring, the Kansas City Paramounteer, has since used the same layout in fourteen towns.

Show Some Spirit

If there is a chowder party or a dog fight in your section of the town, let your house be among those present. Make some sort of a noise to show that you are there.

The other night we went over the line of march with the Shriners at Elizabeth, and just one house took notice of the fact that there were some three or four thousand visitors to whom the rest of the town was giving an enthusiastic welcome.

Of course they couldn't get the Shriners, because they were to hold a meeting, but there were thousands to watch the parade who had nowhere in particular to go after the parade.

Sold Store So Hard It Bettered Stunt

A. Mike Vogel, who Paramounteers the Seattle-Portland district, got a shoe dealer in Tacoma to offer a pair of pumps to the first woman who could wriggle her feet into them. The big idea was that these were the same sort of pumps Dorothy Dalton wore in "The Idol of the North."

After Vogel breezed out, he left the proprietor in such a ferment of ideas that he bubbled over like a bottle of home brew. He had labels printed in gold which read "Modeled Especially for Miss Dalton" and pasted these into every pair of pumps of that style he had in the store. Then he filled a window with "Dorothy Dalton Pumps," and made the gift pair the centerpiece.

Small Shoes Used

Of course, the stunt was based on the small size of the shoe, and most women failed to qualify, but they had been interested in the Dorothy Dalton pumps and they bought a pair that would fit. This angle sold so many shoes that the dealer beat his original plan and gave away a pair each day of the run, instead of only one on the opening day.

It's a simple little scheme and it will work for any picture with a woman star. Why don't you try it?

Double Duty Fans

Now that the electric fans season is here, don't forget that the oscillating type can be used as a flasher for lobby effects. You will recall that this was originated in the houses of Southern Enterprises in Jacksonville last summer.

With one side of the circuit on the fan and the other fixed at the point of contact, you can ring bells or flash lights intermittently and still get the use of the fan for its normal purpose.

If you get any new use out of the idea, shoot it in.

STOPPED STREET TRAFFIC TO TELL THE COP HIS STORY

A. Mike Vogel, Paramounteer, tied up the pedestrian tarffic in Tacoma to tell the people that "Beau Revel" was at local theatre. It's old stuff, but A. Mike gave it new trimmings with a war dance and a Hebrew chant, and it had a kick

Selling the Picture to the Public

Exploited With Divers

The California Theatre, Los Angeles, used two men in diving dress to exploit Goldwyn's "Wet Gold," sending them through the streets with a float carrying a chest supposed to contain the gold.

They also used a buried word contest in the Express, the words being added to different want advertisements to read "California Theatre presents latest sub-sea picture in 'Wet Gold' for entire week May 22." The words had to be picked out and assembled, and of upward of one thousand answers, only 47 were correct. Of these the first 25 received ticket prizes The stunt carried a pictorial layout and type display.

String Chewing Stunt Gets a Large Audience

John J. Breslin, of the Jefferson Theatre, Auburn, N. Y., seems to have found a new idea in contests. For "Peck's Bad Boy" he affixed half a dozen strings, each about twelve feet long to a nail in the centre of an ordinary kitchen table.

Six boys were called to the stage and each was given one end of the string. At a signal all started to chew the strings into their mouths, with their hands behind them, and the one to absorb his string the quickest got a three dollar prize.

Make Them Laugh

It sound simple, but it's funny, and it makes talk and patronage.

Another kind stunt was used for Charles Ray in "The Old Swimming' Hole" when any boy who could dress as Ray did in the picture was eligible to make a stage appearance and do something to entertain the audience. Here the prize was ten dollars, and the winner was so good he got an engagement as a "regular" act the following week. The kids could sing, dance, whistle or stand on their heads, and the applause of the audience decided the winner.

Both are good business makers for hot weather. Try them.

Hyman's Novelties at the Mark Strand

Patriotic music and film will open the program for the Fourth of July week at the Mark Strand, Brooklyn, commencing July 3. The overture is composed of Tobani' "America Forever" and "Columbia, the Gem of the Ocean." The first will be played straight. As the orchestra swings into the more familiar number, the curtains of the production stage will open to disclose three silk ribbon drops, on which various colored lights will play, changing the tones of the silks. At the finale a colored film of the American flag will be projected on the screen. The mixed quartet will enter on the concert at the change of music and sing the second selection with the orchestra. During the first selection the house will be dark and the orchestra in blue. With "Columbia" the lights will go to red and the house lights will come on in the same color.

EDW. L. HYMAN

This will be followed by Army and Navy selections from the Fox Film Library, forming a special reel showing the activities of both branches of the service and concluding with the Pershing parade in Paris.

The third number opens with Nevin's "Oh, That We Two Were Maying" sung by soprano and contralto. A classic dance succeeds this and then comes "Mimi, False One," from La Boheme, sung by tenor and baritone. All will be done in a futuristic drop with a flight of two or three steps in the foreground upon which the singers will stand while the dance will be done by two soloists on a platform level with the top step. The lighting will be in red for the opening selection with the singers in red and pink spots. For the dance the lights will come slowly down, red and blue spots following the two performers. While the final number will be sung in blue and white spots, which give a strong shadow effect.

Then comes the Topical Review, and this gives place to a prologue to "Salvation Nell," the film feature. This will show a city street with the familiar Salvation Army meeting on the corner with a single leading "Adeste Fideles" from a wagon at one side. The stage hands will be used for the crowd, supplemented by a few extra people. The lighting will blue to suggest night, and a couple of 250 watt lamps will be wired for lanterns on the wagon to light up the scene.

The length of the feature will not permit the use of a comedy or vocal selection following and the end of the play will break into the organ postlude.

HERE COMES THE BRIDE, BUT SHE DOESN'T LOOK VERY HAPPY

She is (or was) Stella Raub and she married Joe Ramsey, not for spite, but just to put over Tom Moore's "Made in Heaven" when that Goldwyn production opened at the California Theatre in the Screen City. It's Roy Miller's idea

Marriage in Heaven Stirred Los Angeles

You can go outside the three mile limit and get your hooch, but what is the sky limit? Is a marriage a mile away from the clergyman legal? We hope it is, for Stella Raub and Joe Ramsey went up about a mile above Los Angeles to get married and advertise Tom Moore's Goldwyn release, "Made in Heaven" about to open at the California Theatre.

The two air folk had been working on the Goldwyn lot, and Roy Miller, of California, persuaded them to travel double harness. The Sunday the picture opened was selected as the date and it was billed like a circus.

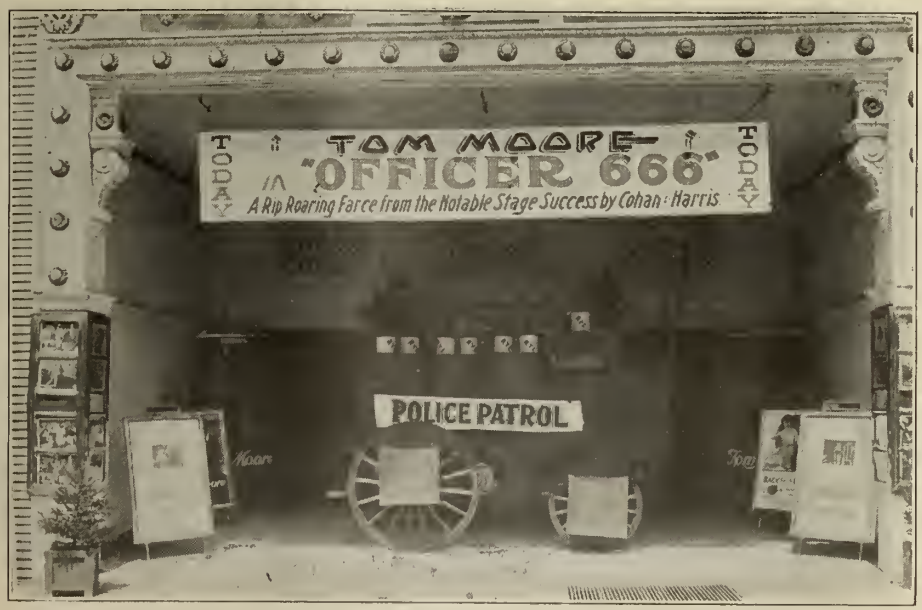
When the fatal hour came they stepped into the basket of the balloon, which was slowly inflated to display signs that could be read in the next county. Then wireless phones were adjusted and they shot into the air while a minister on the ground read the service. As soon as they were hitched they cut loose from the balloon and came down via parachute. Usually the happy pair have the length of the honeymoon in which to get back to earth, but these newlyweds made it in less than two minutes.

Some ten thousand people witnessed the stunt from the immediate vicinity, and other thousands read of it in the daily papers and in the news dispatches. We are willing to admit that exploiting is getting to be a strenuous occupation.

Hot Weather Stuff

The Randolph Theatre, Chicago, one of the Jones, Linick and Schaefer houses, opened the summer season with Tom Meighan in "White and Unmarried" and made the slogan "Headquarters of Jack Frost, where the temperature is always 69 degrees." That's better than the old "20 degrees cooler inside" stuff.

Selling the Picture to the Public



HELP! THE BULLS HAVE RAIDED ANOTHER STILL!
That's what it looked like, but the hootch was colored water and the old police patrol was merely a perambulator for "Officer 666" at the Garing Theatre, Greeneville, S. C. The stunt was pulled by J. E. Lowry, the manager

Pinch Cart in Lobby Touted "Officer 666"

Spending $17 for a lobby and street stunt combined, gave J. E. Lowry, of the Garing Theatre, Greenville, S. C., a 25 per cent. boost in his receipts over the previous weeks. With business off, it is not feasible to spend large sums for display, and the Southern Enterprises managers are using ideas instead of cash and turning them into money.

Lowry borrowed the old city police patrol, which had been supplanted by a motor vehicle. He loaded it down with suspicious looking barrels and topped these with jugs labeled "Rye," and some glass bottles that contained fluid of the proper color.

Good Dry Dope

On the side he ran streamers, and a card advised "See this roaring farce of Tom Moore's" and "'Officer 666' puts back all the fun that prohibition took away—but never brings remorse."

During the day the cart was driven around town by a man dressed as a policeman and in the evening he stood guard over the precious fluid in the lobby of the theatre. It looked mighty interesting, so it pulled the people in for two days to a material betterment in business.

Big Stunt Cost $9.50

Rick Ricketson, Salt Lake Paramounteer, got the dramatic editor of the Telegram interested in a prize essay contest as to just what "Sacred and Profane Love" was. The Elsie Ferguson picture was to play at the Paramount Empress and he wanted to get some interest.

The prize was a silver loving cup, costing $9.50, and for that he got columns of press work and the use of the jeweler's window for a week. Some 750 essays were sent in, the best of which were published.

Streamers and Cutouts for "The Gilded Lily"

At this time of year it pays to get an open effect in the lobby display, for an overcrowded front will look hot and stuffy. The Casino Theatre, Greenville, S. C., one of the Southern Enterprises houses, gets this effect to a nicety in a display for Mae Murray in "The Gilded Lily."

A framed picture is set above the box office and from this streamers are run to the front of the arch. Below is a string of small cutouts about on a level with the tops of the doors, and lower still are larger cutouts and framed lithographs. There is plenty of advertising matter, and yet there is no crowding, since the bulk of the display is out of the way. The streamers are not only decorative, but they serve to guide the glance to the central picture, which is a cutout from the six-sheet framed in a shadow box. The small cutouts are made from the window cards and are locally cut out.

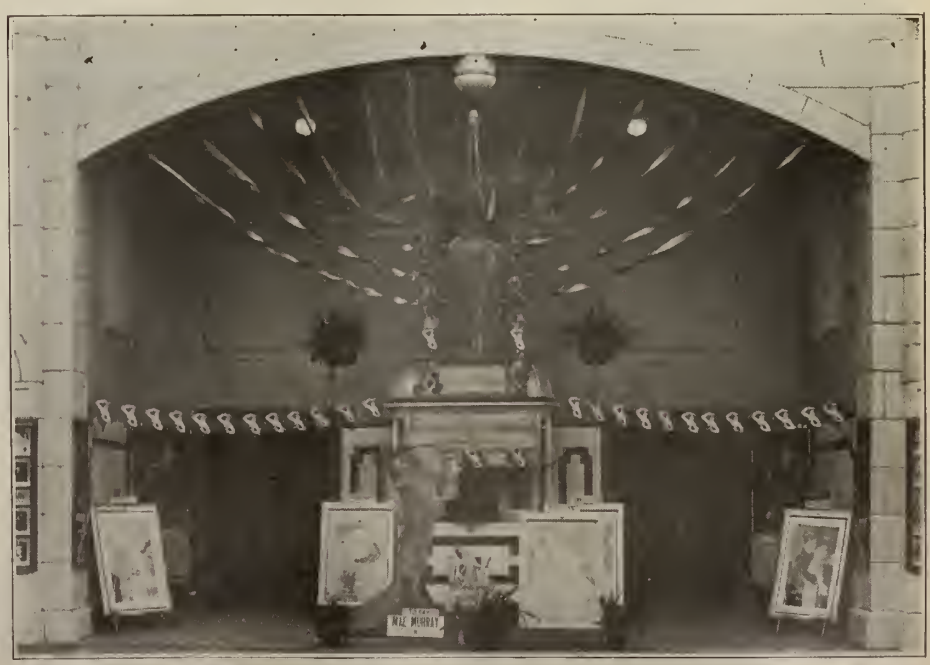
Hursey and Brooks

Jack Hursey, manager of theatres, and S. Brooks, resident manager, collaborated on the display. They also make a hook-up with a pharmacy handling an agency for a florist, using a three-sheet cutout, a frame with four stills and six smaller cutouts. They hit a happy medium between too much and too little and got a really artistic effect.

Two Kid Stunts

G. R. Moore, of the Lion and Royal theatres, Bellevue, O., ran the latest Chaplin, "The Kid" for two days at the Lion and he felt that he had not used it up. He had to have the Lion for another well-advertised attraction, but he sent it over to the Royal and played to a lot more money than he expected, and he could go down the street and look the youngsters in the eyes without flinching. He had not let it get out of town until they all had seen it.

Carl F. Miller, of the Strand, Fremont, O., ensured the same result by running extra matinees and putting the price at six cents in the afternoons. He packed the house with the kiddies and they sent their parents in the evening. Every six-cent kid at the matinee meant an adult admission in the evening and the stunt averaged up. It's the net takings that count, not the single ticket price.



THIS COMBINATION GIVES A FULL LOBBY WITHOUT CROWDING
The front of the Casino Theatre, Greenville, S. C., part of the Southern Enterprises. What appear to be figure 8's, are really small cutouts worked in connection with streamers and framed pictures

Selling the Picture to the Public

"Bob Hampton" May Win Another Big Holiday

Perhaps "Bob Hampton, of Placer," will add another to our numerous holidays, for Chief Buffalo Bear is going to Washington to agitate a national holiday to be known as Indian Day.

If we can give a day to Columbus, who discovered America, he feels that we can knock off another twenty-four hours for the oldest inhabitants, and just as soon as he gets through ballyhooing for the Marshall Nielan-First National production, he is going to make a date with the Big White Chief to plead his cause.

If he puts over a holiday and is foxy enough to make it during the school period, he will be canonized by the kids. It's a fine idea, whther it goes through or not, and meanwhile it gives the chief all the drag of a whole troupe of chiefs. Just now he is touring the Moss-Keith circuit in New York and doing almost as well as the larger parties which were used for the first run showings.

THIS INDIAN MAY BE MOST POPULAR MAN IN AMERICA

He is Buffalo Bear and is agitating the idea of a national holiday to be known as "Indian Day." Just now he is touring the country for "Bob Hampton of Placer," but he is going to Washington soon to get the holiday

Jackie Coogan Cones Made Summer Business

Joe Goldberg, who does the publicity for the Levy houses in Louisville, figured that the best summer appeal for "Peck's Bad Boy" would be the ice cream cone that Jackie doesn't eat in "Peck's Bad Boy" and he hooked into it strong while the First National attraction was at the Strand.

For several days he ran a blind advertisement imploring the kids to ask for Jackie Coogan cones at the soda fountains, "the kind that Jackie eats in 'Peck's Bad Boy.'" There was nothing to tell that the picture was coming to town. It looked like an independent hook-up.

Then one of the large ice cream factories connected and put the idea over, with a cone party for the Saturday matince, when every kid in attendance was given a cone free and the grown-ups got fly swatters with the advertisement of the ice cream on the handle.

The ice cream tie-up was so enthusiastic that the production was put over to winter business, and Goldberg has been appointed "Bad Boy' exploiteer for the district served by Col. Fred Levy in Kentucky and Tennessee.

Another successful stunt was Jackie's own paper, supposedly edited by him, which appeared on the kid page of one of the local papers during the run of the play.

Here It Is Again

A. H. Conn, Jr., of the Alamo Theatre, Griffin, Ga., used the "one piece coat and skirt hanger" to advertise "Skirts" and reports good success with this old-time stunt.

His envelope was lettered: "Free. Alamo patented One Piece Coat and Skirt Hanger, compliments of Alamo Theatre." The nail was stuck into a square of stiff paper which started off: "If you want to hang up your coat or skirt, just drive this one-piece coat and skirt hanger into the wall, but if you want a place to hang out for an evening of pleasure, don't fail to see 'Skirts' the big Fox Sunshine Comedy Special."

The stunt is getting close to home because it was originated by J. W. Llewllyn at West Point, in the same state.

RICK RICKETSON HIT A GOOD ONE FOR "CITY OF SILENT MEN"

He ties up to shoe stores and repair shops with the suggestion that rubber heels will make a silent city. *The Utah Paramounteer got this window and a repair shop while the story was playing at the Paramount-Empress in Salt Lake City*

Paramount Exploiteer Offers Suggestions

Rick Ricketson is the new Paramount exploiteer for the Utah district, and he is doing a number of new things. He doesn't wait to be asked to exploit a picture. He hands out the books and write a letter of suggestion.

He pulled a beauty for "The City of Silent Men" and then went out and put it to the proof while the Meighan production was at the Paramount-Empress, Salt Lake City.

The two side cards in the cut show a prison and a city skyline and each tell that rubber heeled shoes, which the store carries in stock will make the town a new "City of Silent Men." The larger central panel tells the story of the production.

He also tied up the shoe repairing shops with cards of similar suggestion, but selling the rubber heel idea in general. Simply lettered cards, with stills, or even window cards can be fixed up, and planted in all repair shops. The stunt is not only beautifully appropriate, but it makes a wide appeal to window owners, since their are so many repair shops to be sold on the idea.

Selling the Picture to the Public

THIS WINDOW DISPLAY WAS READY-MADE SAVE FOR THE STILLS

Most managers have to talk a man into dressing his window to fit a picture, but Steve Willitt, of the Liberty, Astoria, found the window all ready. All he had to do was to add Charles Ray in "The Old Swimmin' Hole" to the display for a remedy for sunburn

Found Window Dressing Ready for His Display

Steve Willitt, manager of the Liberty Theatre, Astoria, Ore., goes along the streets with his eyes wide open. That's how it happened that he got a window display for "The Old Swimmin' Hole" with no more effort than the placing of a couple of cards and a one sheet.

He was going along the street when his eyes took in a cartoon picture of three boys in the old swimming hole. As he had Ray booked in this First National, he rubbed his eyes and looked for the sign, but a second glance showed that it was a display of a remedy for sunburn, so he trotted into the store and persuaded the manager that some pictures of Ray were just what he had been wishing for, and he sent them over at once, along with a sheet showing Ray in water up to his neck.

Just Made to Order

He could not have made a better display to order and he not only got a good window for himself, but he created an exploitation suggestion that any brother manager can use. This is the season for sunburn lotions. Sell your local drug store on the idea.

Keeping your eyes open will get you a lot of good suggestions in the course of the year. Often a slight matter will suggest not alone a hook up but perhaps a string of them.

Thirty-Eight in Hook-up

The Lyric Theatre, Casper, Wyo., landed 38 merchants in a single double page hook-up for "Passion," which makes about the record for number in that space. The house dominated the double truck, but the others all got important display, and all made a pretty profit on the investment.

One good point in the matter of numbers is that the more you have in your hook-up, the more pluggers you have in the stores to influence the opinions of the customers. When a man comes into a space with an attraction it is a foregone conclusion that he will get behind it.

And it is not only in the small towns that the hook-up works. For several years the New York Rotary Club has been using a hook-up in various New York papers. A number of the members contribute advertising and the newspaper gives space in the centre of the display for a short talk on Rotary or a report of the last meeting. This antedates the picture hook-up by several years, for it has long been a Rotary feature.

Sold Window Idea By Selling Stock

The tendency to grab all the window space possible in a display is beginning to react not only on the hogs, but on those who play fair with the merchant.

When Norman Dixon, a Paramounteer, went out with Nick McMahon, of the Marlow Theatre, Ironton, Ohio, to sell some windows, they were met with the complaint the window hook-ups were not good because they mussed the window by cluttering it up with stills and stock stuff.

Dixon promptly admitted that such windows were no good, but he offered to show what could be done. He was exploiting Brewster's Millions, and he used the money heralds and a lettered card, the money being hooked up to the cheapness of the merchant's wares.

He used just enough of his own material to set out the merchants' wares and raise the window from a straight store display to a window with attractors. He used nothing more.

Sold Goods for Both

As a result, people had time to read all the signs, look at the stills and still see what the merchant had to offer, without having to bring their lunch and spend the day.

The essence of window getting is to sell goods for the merchant to return for the tickets he helps to sell, and at the same time to get all for the house that can reasonably be asked. Two or three stills and a good card are better than a mass of material, of which nothing will sink in.

This picture of a bank window does not show Dixons idea applied to merchandise, but it shows how he works and gives a good suggestion for bank hook-ups.

Now the merchants are back in line, with reservations.

Deposit Your Money Here And You Will Always Have Money To Burn Like Fatty Arbuckle In Brewster's Millions
Marlow Theatre
THE IRON CITY SAVINGS BANK

HERE'S A GOOD SUGGESTION FOR BANKS ON ARBUCKLE

It is part of the campaign Norman Dixon, Paramounteer, worked with Nick McMahon, of the Marlow Theatre, Ironton, Ohio, for "Brewster's Millions." Note the use of only a dozen heralds

Selling the Picture to the Public

Another Swift Window from Amsterdam, N. Y.

This furniture display is the second of the series on "Midsummer Madness" from Harry Swift, the Albany, Paramounteer. We are not going to show the entire town on the instalment plan, but this points a moral.

Swift seems to be so busy getting windows that he has only the window in mind. He does not fit the display lines to the show. For "Brewster's Millions" he used the line "You don't have to have 'Brewster's Millions" to get a shave or a square meal or whatever the place had to offer. It didn't matter what the window was, you did not have to have the millions.

In the same way he is using "It is not 'Midsummer Madness' to get whatever he is showing. In this instance it is not "Midsummer Madness" that you purchase your porch furniture. It was also not "Midsummer Madness" that you get a grass cutter.

How About This?

Suppose that he had used some such copy as this for the furniture: "'Midsummer Madness' is often caused by hard wood benches or overstuffed upholstered furniture. Keep cool. Supply your porch with some of this polar porch furnishing and the only 'Midsummer Madness' you will know will be the big Cecil De Mille production at Keith's Rialto, Mon., Tue., Wed., 16, 17, 18."

And everyone knows that midsummer madness springs up when the head of the house groans about having to cut the grass.

There is not a better exploiteer in the business than Swift, but praising his early efforts has given him the idea that quantity is more desirable than quality, and he is grinding them out without the regard for the fitness of the lines which was what really first attracted attention to his work.

Get a laugh in your exploitation. It sticks where a sensation will merely pass over. A laugh is worth a dozen "Oh!" for the man who laughs remembers and tells the next.

IF YOU WANT FREE EXPLOITATION, BOOK AN AUTOMOBILE STORY

About the cheapest exploitation idea there is is booking an automobile story and then borrowing a truck or a car. The Empire Theatre, Mobile, paid for this banner, and the credit card paid for all the rest of the expense.

Got Loan of a Truck for Reid Story, Free

The Empire Theatre, Mobile, got a good publicity stunt when it booked Wallace Reid in "What's Your Hurry?" The Gray-Acree Corot Company, agents for the Nash trucks, which figure in the story, loaned a truck and driver and paid for the gas and oil. All it cost the house was the painted banner. The credit card paid for the rest.

Paramounteers report that the Reid automobile pictures are practically self-supporting in the matter of truck and car exploitation. All they have to do is to hook in with the local dealer, and Mobile seems to have found that out. If you have any automobile story get after the dealers. It is cheap and effective.

HERE IS ANOTHER OF HARRY SWIFT'S DISPLAYS

Like the lawn-mower window, it is from Amsterdam, N. Y.; and the Albany Paramounteer again uses "It is not 'Midsummer Madness.'" He seems to like that line, but there are others that would work better. See the story

Here's a Change

If your patrons are tired of dropped and misspelled word contests, try them with a wrong font contest. Purposely use letters from other but very similar fonts, requiring a sharp eye to detect, and let these letters spell the name of the house, the attraction or whatever seems best. It will put another kick in a good old timer, and if your printer works with you, you can get a real puzzler. There is very little difference between an extended and old style and a condensed letter of the same family in the eight and ten point sizes, and you can use these to stick with while the obviously wrong letters will get their interest.

Passing the Buck

About the best policy we have struck is that followed by a southern exhibitor who uses two sorts of exploitation. If he feels that the picture will make good, he sails in and sells the picture. If he knows that the picture will not measure up, he does not sell the picture, but seeks to devise some novelty that will sell itself rather than the picture. The patron who comes and does not like the offering, feels that he was not coaxed to come and see the play and does not hold resentment.

Selling the Picture to the Public

B. Turpin's Welcome Worked Twice Daily

O. D. Cloakey, who has left the Allen interests to ally himself with the Winnipeg Amusement Company, controling some ten houses in the vicinity of "the Peg," worked a capital stunt for "A Small Town Idol" when it played the Lyceum.

From a wrecker he obtained the worst flivver he could find, and in this a fictitious Ben Turpin made his triumphant return twice a day, riding from the station to the theatre, where a red carpet was laid for him from the sidewalk to the foyer. A jazz band, used in lobby work, played him in, and some hired pluggers gave him greeting and then went inside to supply the proper vocal effects on the return home and the personal appearance episodes in the film. By the end of the week the pluggers were not really required, for the audience worked into the spirit of the stunt and made their own noise. Even yet, "Atta boy, Sam!" is still heard in the ball park and around town.

He also put over Fairbanks in "The Nut" to a jazz accompaniment with the soda fountains tied up to the nut sundaes and the candy stores with nut displays, while two eccentric characters worked the streets on a nut hunt that meant newspaper as well as street publicity. Both are good, but the Turpin reception is an inspiration.

Newsboys Help Again

This time it is John Freidl, manager of the Royal Theatre, Sioux City, Ia., who called in the newsboys to help put over a picture. Aided and abetted by R. C. Gary, Paramount exploiteer, he arranged with the Journal to give a party to the carrier, and about 200 boys turned out for a special matinee.

A parade a block long marched down to the theatre from the Journal office to the more or less musical sounds of their own lusty voices and about 300 landed in front of the theatre, but they all went in and whooped it up for Fatty Arbuckle in "Brewster's Millions."

The paper gave a large cut and a long story and the two banners the kids carried were the most conspicuous part of the cut. Pick out a show that will make the kids laugh and the reporter who covers the show can't help writing a good story.

Useful Posters

First National has ready for distribution at cost the new 24-sheet posters showing their stars and producers for 1921-22. The players and directors are shown in vignettes around a central space in which there isleft a blank of four sheets for the sniping of local announcements. The wise exhibitor will varnish down the paper and use in the four blank sheets removeable board on which he can paste or letter the announcement of the moment, getting a 24-sheet permanent stand at a cost of only four sheets for the changes.

These are intended for summer campaigning, but they will serve all through the winter, as well.

Impersonated Custer

C. A. Barbian, of the Waldorf, Akron, O., made good business for "Bob Hampton, of Placer," by sending out a street rider made up as Gen. Custer, to emphasize this angle of the picture. It was well done, so it made business, but unless you can do it well, don't try it, for a Custer or Grant or Washington who looks like a caricature will offend the very people you desire to attract and you will harm business instead of helping it.

General Bullard Testifies Approval of First National's Valuable Help

ANOTHER testimonial to the efficient work of the picture theatres in putting over public movements comes from Major General Robert Lee Bullard, now commander of the Department of the East, U. S. A., and former commander of the Second Division, A. E. F.

He is charged with the promotion of the Citizen's Military Training Camps idea in the New York section, and approved of a hook-up with "Bob Hampton, of Placer," arranged by the Associated First National, which planned to aid the recruiting drives through the medium of ballyhoos where this Marshall Nielan production was playing.

Use Was Widespread

Some weeks ago we pictured the start of the campaign, when the film was the feature at Moss' Broadway Theatre. Since that time the recruiters have followed the film about town, and in a letter to Associated First National, in which he warmly commends their work, General Bullard states that "The publicity which has been obtained for the camp through the picture, 'Bob Hampton, of Placer, has resulted in several hundred applications for the camp." In the concluding paragraph he adds his personal thanks to his official commendation of the movement.

Primarily a ballyhoo stunt for the picture, the campaign again proves what can be done by the theatres for any object of national interest. The War Department is vitally interested in the promotion of the training camp idea, but the results are wholly dependent upon the effect of the publicity methods. Knowing what has been done for the recruiting services of the Army and Navy by picture hook-ups, they welcomed the co-operation of First National in getting sentiment aroused.

That this was done very thoroughly is proven by General Bullard's letter. The picture has played every section of the town, and wherever it has played, the Training Camp's ballyhoo has been made the feature, with profit both to the house and the military authorities.

Acting on the broadcast appeal of First National the idea has been taken up in other sections where the other areas have been handling similar drives.

Offer Is Attractive

The idea is not a difficult one to sell, for it virtually offers a thirty day vacation practically free of cost with the physical and mental advantages of military training and without the strenuous intensive work of the war training camps, but something was needed to present the idea to the public, and First National provided an efficient idea.

Such hook-ups as these are of real value in demonstrating the value of picture theatre co-operation and will go far toward offsetting the malicious statements of professional reformers.

Beat Pete Smith on Use of Time Tables

Lem Stewart, exploitation director for Southern Enterprises, noted the Pete Smith butt-in on the Western time tables for "Bob Hampton, of Placer," and sends along a time-table used by the Strand Theatre, Memphis, a couple of months earlier. The handling is different, but it works much the same way.

The Strand arranged with the Southern Railway System to supply the theatre with two thousand regular timetables. These were pasted on the front page with a special strip announcing that "The Love Special" was due to arrive at the Strand at 2 P. M. on Sunday. Wallace Reid was announced as the engineer, Theodore Roberts as the president and Agnes Ayres as chairman of the board of directors. The names of some well known local men were used to complete the board of directors.

It cost $8.25 to paste these folders, but they made striking advertising because of the hook-up with a standard railroad. They meant much more than a fake timetable, and it was worth the trouble it required to coax two thousand of these away from the railroad officials.

THE TRAINING CAMP RECRUITERS HARD ON THE JOB

One of the units employed in the First National's drive for the Citizen's Military Training Camps and "Bob Hampton" in front of the Harlem Opera House, New York

Selling the Picture to the Public

Framed His Cutout in a Bower of Flowers

Rick Ricketson, of the Salt Lake Paramount office, has pulled another nice one for "Sacred and Profane Love" at the Paramount Empress. He made what the passionate press agent calls the "manual osculation three sheet" the basis of a cutout framed in flowers in one of the prominent windows in the city.

It is a pretty layout. The bulk of the display is overhead, with the cutout framed in the two panels, one for the store saying that sacred love is best told in flowers and the other for the theatre telling about the Elsie Ferguson play. The flower baskets in front are not sufficiently numerous to obscure the cutout, but rather add to the effect. Some florists' displays mask the cutout with a mass of bloom more brilliant than the colors on the lithograph and the effect is lost, but this display makes it an even break, and lets the house take its share of the prominence.

"SAY IT WITH FLOWERS" SELFISHLY URGES THIS STORE

Give us a choice and we would prefer to say it the way the chap is doing it in the three-sheet cutout. It's nicer—and cheaper—than flowers. This nice setting for the cutout was arranged by Rick Ricketson, Salt Lake Paramounteer

This Airplane Hookup Applied to the Title

Airplane stunts to boom pictures have been done often, of late, and always with success, but the Strand Theatre, Marshalltown, Ia., used the sky ships to put over the first episode of "The Sky Ranger," the new serial with June Caprice, and that meant something.

There were some flyers in town doing the passenger carrying stunt and the management figures that as "The Sky Ranger" was an airplane serial, the flyers would fit into the scheme, so they arranged for a special trick flight and the throwing away of one hundred passes to the first episode with the assurance that "See the start and you will follow the flights of the Sky Ranger."

Fitted the Title

It is seldom that an air flight fits the title of the advertised production so closely, but the Strand put it over to a start that was reminiscent of cold weather. If you cannot find an airplane handy, suppose you have prize flying for toy "Sky Rangers." This will jazz the thing up and perhaps attract almost as much attention, for the kids have their toy planes now and some of them are hummers. Hang up two or three good prizes for altitude and distance, and you'll have the whole town out.

Half Peck of Buttons Sold Linder Picture

Fred Hathaway, of the Alhambra, Utica, put over "Seven Years Bad Luck" with a very simple stunt. Because it *was* simple it worked harder than more intricate effects.

He went over to the ten cent store and bought a lot of buttons of assorted sizes, getting them cheap because the cards to which they were attached had become soiled. He made a false bottom to a keg, planted a six foot pole and filled in with the buttons, of which he had about half a peck. A sign told that these buttons had been swept from the floor after the first showing of the Linder story. To the pole was fastened an old vest with all the buttons but two missing and these hung from the torn cloth. A sign read "Served him right. Who'd wear a vest this hot weather to laugh at 'Seven Years Bad Luck'?"

Lucky Charms

Then the lobby was decorated with all sorts of good luck charms from black cats to four leaf clovers, and a sign on a mirror dared the reader to break it and endure seven years of bad luck. There were also two other mirrors, cracked with soap, appropriately lettered.

It was all brisk and amusing and it captured the hot weather fancy, with the result that business was exceptional.

It might have helped a little to have offered to help the losers find the buttons they had laughed off. You might add this if you work the stunt.

TO PROVE THERE IS NO DECEPTION, THEY SHOW THE GOODS

The Strand Theatre, Marshalltown, Ia., hooked in with some airmen to launch the first episode of the new Pathe serial, "The Sky Ranger." They did stunts over the town and threw out one hundred passes to "Ep. 1"

Didn't Like the Paper So Adapted an Exploit

E. E. Collins, of the Opera House, Greenville, Texas, very impolitely says that the paper and stills for "Sentimental Tommy" would kill the best picture made. He got out a tack card and backed this up with the "Every shake counts a shimmie" stunt recently used in Pennsylvania and added that the play was "selected on merit to open the new million dollar Palace Theatre at Dallas." This not only stamped the attraction, but it gave a boost to the new and big sister house of the Southern Enterprises.

Only Shimmie Shown

He worked the stunt in a confectioner's window and built a nice display of stock around the shaker and the stills; even though he did not care for the stills. He did not even have the regular shimmie doll, but used a kewpie and had a sewing machine motor back of the screen shake the dress. He wasn't going to let a little thing like the lack of a doll keep him from what looked to him to be a good stunt. He liked it, used it, and found that it was good.

Selling the Picture to the Public

HERE'S ONE GOOD BET OROWITZ OVERLOOKED, WE THINK
He had all Philadelphia tied up to "Too Much Speed" and he even went out and tacked them up on a pay turnpike, but he did not stop to book Bill Hart in "The Toll Gate" and so he lost one-half the kick

Orowitz Overlooked One Good Side Kick

Eli M. Orowitz tied up all of Philadelphia and the suburbs to Wallace Reid's showing of "Too Much Speed" at the Stanley, but he overlooked one good bet when he tacked the stopping hands on the toll houses along one of the few turnpikes left. He should have booked Bill Hart in "The Toll Gate" at the Stanton and made it a double hook-up.

But that is about the only thing that Orowitz overlooked. He tied up the Keystone Automobile Club to his campaign and they used his cards on their cars, tacked the warning hand everywhere, got the traffic cops to put them atop their semaphores and the Bulletin even made it into a cartoon for use at the side of its heading with the Peace Resolutions riding on a snail with a "Too Much Speed Warning." Copy readers worked the phrase into their headlines and the campaign exceeded even the Roche-Doob campaign for "What's Your Hurry." Just at this time of year when the temptation to speed and get a breeze is strong, some warning needs to be sounded, and Orowitz tied up all of Philadelphia and went down the Main Line half way to Pittsburg. It just goes to show that a stunt can be worked over and over again if it is handled well.

Vivified Posters Travel on a Float

Jensen and Von Herberg, who own a lot of theatres up in Oregon, have a keen appreciation of what the Blue Sunday is going to mean to the amusement managers, and they are doing their best to arouse the public before it is too late.

One of their stunts was to book Universal's "Blue Sunday" film, and advertise it widely. For the engagement at the Liberty, Portland, they brought the poster to life and sent it around town on a float. This appeal had a far more direct meaning than pictures, and did a lot of good.

But the best work is being done in Screenland, edited by A. C. Raleigh, who handles the subject brilliantly in each weekly issue of this general house publication.

If all managers get solidly in line with propaganda, the extremists cannot put over Sunday closing as they did prohibition, but they should see that they are going to get it over in precisely the same way. Get busy before it is too late.

Cut Two Ways with This Exploitation

J. J. Hoffer, of the Victory Theatre, Peotone, Ill., had an inspiration when he started to exploit the first episode of "The Diamond Queen." He announced that he would give a free admission to the first episode to all boys and girls who presented a queen of diamonds to the doorman.

After the opening performance Hoffer held several hundred queens of diamonds, and that gave him a chance to advertise that father could come down to the theatre with his busted deck and reclaim his lost queen.

That gave the stunt a double kick and not only claimed the kiddies but got the head of the family interested. This is better for small towns than large ones, but in a place of the right size you can clean the whole town from mother's solitaire desk to pop's pinochle pack. If you have not this serial, watch out for the first diamond in any title and try it out, but be ready with the second offer early or you'll be the indirect cause of a lot of spankings.

Treated the Orphans

An orphan matinee of unusual size, with 900 children as the guests, was the Mission Theatre's stunt for putting over "Through the Back Door" in Los Angeles. It also hooked in the new Sennett five-reeler, "Home Talent."

Harry David, the manager of the Mission, interested the Times in an effort to get cars for the conveyance of the children, making it the Times' party. This meant big type and photographic layouts for a week before the show and this angle reached the affluent, just as the generosity of the act "got" the poorer people.

Miss Pickford was not able to make a personal appearance, on account of her work on "Little Lord Fauntleroy," but she sent a photograph and a box of candy for each child, and Ben Turpin, Phyllis Haver and Charlie Murray were there to jazz things up.

JENSEN AND VON HERBERG BROUGHT A POSTER TO LIFE
For the Liberty Theatre, Portland, they made a float from the Universal advertising, figuring that it would not alone advertise the comedy but make people think about the present agitation to spread gloom

Selling the Picture to the Public

Kantner Has Good Idea for a Window Dressing

Oscar Kantner, Indianapolis Paramounteer, wanted a piano store window for "Deception" and he knew that he could not get the usual cutouts and frames. He had to offer them something they wanted, and he found the idea in that backing to the piano display.

This is built of beaverboard with the title in large letters over the arch and some selling text on the pillars, with a P, for Paramount, in shields just above. The whole thing was made to frame the grand piano which formed the central attraction in the window. The cut suggests that the backing ran clear across the window, but this is because the color volumes of the arch and the backing are much the same.

This costs a little more than it would to slip in a couple of cutouts, but it gives the suggestion of an important production that is worth the trouble and expense involved and with touches of gold and color it can be made to look like more than the traditional million dollars, and it does not cost as much as it looks.

YOU CAN LAND THIS STYLE OF WINDOW WHERE YOU LIKE

Oscar Kantner, of the Indianapolis Paramaunteering district, wanted a window for "Deception," and to get just what he wanted he had a special backing made and landed in where stills and frames were strictly taboo.

Hooking Up a Circus Got Boasberg a Job

Albert Boasberg had an application in for a position on Claud Saunders' enlarged staff of exploitation men when the Sells-Floto show struck Schenectady. Boasberg got out his car, lettered it as shown in the cut, and offered to pilot the show over the parade route.

When Claud Saunders heard of the stunt he made Boasberg a Paramounteer, for he figured that he had the right angle on the game. He didn't try to buck the show, but by working with them, he took the Paramount advertisement over the route just ahead of the band wagon and everyone saw the signs and thought pictures even while they thought circus, and they realized the permanency of the picture as against the fleeting nature of the traveling show. On the back of the car were named the Happy Hour, Barcli, Capitol and Proctor's, which use the Paramount service, which gave the houses a direct hook-up. Boasberg turned out the side the thought would most strongly appeal to Saunders.

We want your Exploitation Ideas. Send them in to us. : : : :

HERE'S A STUNT THAT WON A JOB FOR BOASBERG

He was an applicant for a job as a Paramounteer and when the Sells Floto show hit Schenectady, he dressed up his car and volunteered ta pilot the show over the route. Claud Saunders heard how he made the best of it and gave him the job

"Witching Hour" Sales Made a Big Feature

John J. Friedl, manager of the Royal Theatre, Sioux City, Ia., wanted business. He knew that local merchants were complaining of slow sales. He arranged with several to offer special bargain between three and four o'clock on the afternoon of a certain day. Then he got them into a page tie-up with the theatre. The extra page of advertising pleased the newspaper, which gave extra space to the show and the shops, and everyone was happy.

As the witching hour is two o'clock, it would be better to have sale start at that hour, and the bargain should be held strictly to that hour only. If this is done, the special sale will sell tickets and move slow sellers almost miraculously, for the hook-up with the title throws the glamor of the theatre over the bargain sale.

Cut Out Billboards; Worked Exploitation

Fred Hathaway cut out billboards and reduced his newspaper advertising on "The Man of the Forest" and the Alhambra, tUica, and yet did better than usual business and cleaned up ahead of any of the other shows in town.

This was almost entirely due to exploitation, and he used several schemes. He advertised first a set of ticket prizes for the greatest number of words composed of the letters in the Zane Grey title, no letter to be used more often than it appeared in the title. Four hundred and ten replies were received, which ran up to five hundred words or more.

The Curtis Publishing Company's agent made a hook-up, tying 175 cards along his routes in return for mention on an equal number of street car cards. Car dashes were used as well as hangers. The Curtis boys who made the largest excess sales were also given ticket prizes and a one sheet was placed in the lobby.

Selling the Picture to the Public

PERHAPS THIS SUBMARINE IS TO DIVE FOR BURIED TREASURE

A few weeks ago Harry Swift put an old time ship in the lobby of the Regent, Rome, N. Y., for "Buried Treasure." Now the canvas submarine for "Below the Surface" can dive for the buried gold. He's a regular shipping board

Harry Swift's Ships All Sail in Dry Land

Evidently Harry Swift doesn't believe what Lem Stewart wrote latest about a change in pace. Recently he built an old galleon in the arcade lobby of the Regent Theatre, Rome, N. Y. It worked so well that he came back and built a canvas submarine for "Below the Surface." This is swung at an angle in the cut to give the effect, but it was head on in the lobby at showing times.

The sub. was guaranteed to dive, but there was no guarantee that it would come up again, so perhaps it is just as well that the Albany Paramounteer builds all his ships in drydock. The idea is a good one and can easily be adapted to any underwater play and the boat is light enough to be lifted to a float for a street ballyhoo. Then you can paint it over, swing a car below, hang it up and call it a dirigible. It goes way ahead of a window.

Peep Hole Worked by Mysterious Stranger

Jack Lacy, the new Paramounteer in Detroit, used the peep hole idea to put over "The Witching Hour" at the La Salle Gardens, but he complicated this with a "mysterious stranger," who marked the numeral two (the witching hour) on each alternate block on the sidewalk between the peep show and the theatre.

Worked Up a Crowd

He would play around the streets with his piece of chalk until he had a fair sized gallery, then he would wander up to the window and take a long, earnest look at the three sheet inside. Of course the gallery would line up and take peeps, and then follow the trail of twos down to the La Salle Gardens.

Lacy is one of those labor saving fellows. Instead of painting the window with whiting, which needs to be washed off afterward, he used old sheets and just had to tear them down when the show was over.

This sort of thing seems childish in its appeal if you have never tried it, but try it some time when business is sick and you have a good one you want to put over. You will be surprised and pleased at the result.

Free Show for Vets Puts House on Map

When the Government located a sanitarium for gassed veterans a few miles from Tucson, the people of the town got a drive up and built a theatre on the ground for the amusement of the men, many of whom are only in the incipient stages of tuberculosis and chafe at the restraint. Manager Pickett, of the Rialto Theatre, a First National franchise holder, at once announce that all of the First National productions would be shown at Pastime Park before they were shown at the Rialto.

This is a godsend to the 800 men in camp, and it has a practicle angle in that it puts the house and the First National product before the people of Tucson as nothing else could. It has brought one big newspaper flash and is good for a special small story for each new film. Moreover, the citizens turn to the Rialto for amusement, and it is a good business move as well as a practical charity.

Made Them Read It

Some weeks ago we reproduced some of the clay modelings used in the Northwest to advertise Mae Murray in "Idols of Clay." E. E. Collins, of the Opera House, Greenville, Tex., used the idea, but he gave it a unique little touch. The relief was placed above a card on which was mounted the portion of the lithograph showing the original design, and on this card was lettered: "This plastic relief design is the work of C. C. Kimball, of this city. Modeled after the design on this card."

This aroused local pride and people compared Collins' work with the original and they came away from the window with the title firmly fixed, for this comparison centered their attention on the show for two or three minues instead of five or ten seconds. It was a simple addition, but it increased by many times the value of the original idea. It drove the message home.

YOU DO NOT HAVE TO WASH THE WINDOW AFTER THIS PEEP-HOLE

Most peep shows in windows are made by blanking the window with whiting. This uses paper and saves washing. How Jack Lacy, Paramounteer in Detroit, put over "The Witching Hour" with a mysterious stranger and a piece of chalk

Selling the Picture to the Public

Another Example of Straight Type Work

When "Dream Street" was taken into Boston for a short run the all type idea was used, much the same as in New York, but the space was largely wasted because it was set in a full face six point, unleaded that was almost impossible to read in so wide a line and in so large a mass. This form of copy is splendid for a change in pace, but the matter should be well set, and if the lines are long at least a ten or twelve point should be used for the body. An eight should not be used for more than a two-column width and a six only in a two or three inch line. Here an unleaded six point is used for 29 lines five inches wide. It does not matter much, for it is just the reprint of the dramatic criticisms, but one good one, played in twelve point would have been read, where none of these will be

Harken! To What Your Town Crier Shouts Anent:
D. W. GRIFFITH'S
Newest Dramatic Comedy
DREAM STREET
Shubert-Majestic Theatre
Twice Daily, 2.15 and 8.15
PRICES: Nights, 50c Orchestra Seats at 50c and a Dollar
Matinees, 50c Orchestra and Balcony Seats 50c

THE BOSTON GRIFFITH

puzzled over. Most of the Griffith advertising is adroit, but this is largely a waste of space. It might have been a trifle better set in Roman instead of full face, but it would have been bad in any event in that size and width. One advertisement does not make a run—or break it—but someone wasted the major part of 300 lines of space that costs money.

—*P. T. A.*—

For Fat Men

If you have the space, put in a row of extra wide seats or chairs and sell them to fat men at a slight advance over the regular price, sufficient to pay for the lost seating capacity. This may sound like a joke, but it has paid in New York theatres and will pay in your house. Inaugurate the idea with a fat men's party with the broadest men you can find, and the paper will give you a write-up. A lot of people would be glad to pay more to avoid being crowded into a seat too small, and most houses use narrow seats. Try just one row of seats and see how it works. It will surprise you.

—*P. T. A.*—

Split Lettering Seldom Advisable

Sometimes it does not pay to try color effects in black and white. These daily ads from Shea's Criterion, Buffalo, are evidently an attempt to follow the scheme of the Paramount teaser posters, but they chop up the lettering to the point of impossibility, particularly that on the right. It is so seldom that the Shea houses turn out anything open to criticism that this lapse is notable, but we think that this is a very poor specimen of advertising. That on the left is bad enough, with the color of the title changing, but on the right it goes from white to black and back again in a most confusing manner. It is poor work from any

SOMETHING TO AVOID

angle, and particularly bad for newspaper use, where the eye must be caught on the jump. You must be more than familiar with titles to catch this "Deception" and we thank that many will pass over the entire space feeling that it will not pay to puzzle it all out. On posters the split lettering may be carried in a third color and get away all right, but with only black and white, such experiments should not be tried. It never pays. It's novel, but it is not advertising. Mr. Franklin is entitled to slip now and then, and this is the first slip in a long, long time, but he let his artist pull a good one while he was boning.

—*P. T. A.*—

Has Another Device for a White Margin

The American Theatre, Casper, Wyoming, uses the white margin idea in its six column advertisement for Dorothy Dalton in "The Idol of the North," letting the top of the portrait cut rise above the line of the display. It is more effective in the paper than it appears to be here, for this does not show the very nice arrangement of the space. We have commented before upon the skill of the management in working up displays from two or more cuts, but this is above the average for the house. The star's name rises a

Craved by a Hundred Victims, Yet Desired Above All Things
DOROTHY DALTON
As a Beautiful Dance Hall Girl On the Frontier of Civilization
—IN—
'THE IDOL OF THE NORTH'
Usual Admission, 40c
Today, Wednesday and Thursday
AMERICA

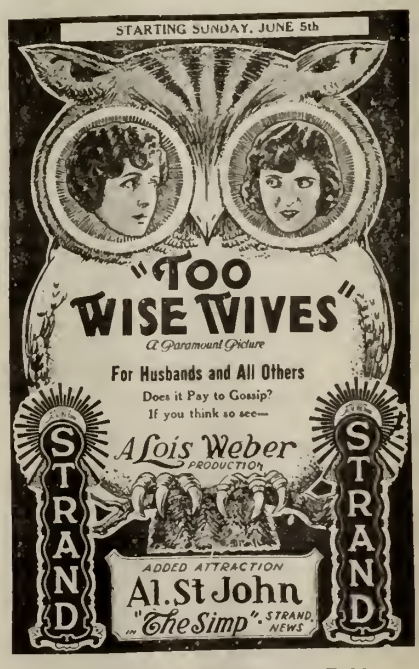
THE CASPER SIXES

bit far above the title, but there is nothing to prevent its connecting, and on the level where it is placed it gives a better punch to the cut. There is little said about the play, but it hooks up with "The Flame of the Yukon" which is the big selling point, tells something of the story in a manner to pique interest, and announces a production bill that is in keeping with the story. This house uses the same signature as that for Denver, and we think it cannot well be improved upon. It is striking in any size, is at once recognized, and it works in well with border or can serve as well without. Like the old Circle trade mark, it always fits in and never seems to be out of place.

—*P. T. A.*—

Max Doolittle Finds Something Is Lacking

Max Doolittle, the Paramount exploiteer in Des Moines, sends in a couple of his advertisements for Blank's Strand Theatre and writes: "While I have made any number of these sort of drawings, I feel, when they are finished and in the paper that something is lacking and they are not as they should be. Whether they are too crowded or what is the matter is hard for me to judge." We were in Des Moines a couple of weeks ago for the Shrine Imperial Council and we dropped in to spend a very pleasant half hour with Mr. Doolittle, and we saw and admired some of his work in the original. It was nice to look at with its shiny blacks and pure whites, but our time was limited and we could not spare the half-hour that an argument would have entailed, so we did not go into the matter. The trouble with Mr. Doolittle's stuff is that he does not get in the paper the results that he is lead to expect. He has not realized that it is necessary to make an eighty per cent. discount on the art work. He is making the mistake that about ninety-eight out of every hundred managers make. He does not like the type display, so he attempts to beat the compositor with hand work. The better of his two speciments is a three tens for "Too Wise Wives." In this he uses a little inserted type and he has mortised to get prominence. The general design is an owl, emblematical of



DOOLITTLE'S THREE TENS

wisdom, against a black ground. The drawing is excellent, but it does not stand out clearly. An owl perched in a white ground would have shown the design better and would have gained greater prominence through the contrast of white and black space. Instead of the masses of black, there should have been more feathers

Selling the Picture to the Public

against a white space, the body of the owl should have come down to the bottom of the space, letting in the added attraction as a part of the single mortise, and the "Starting Sunday, June 5," should then have been cut into the head or, better still, have been let into the bough on which the owl was perched. In the original this was a very sightly drawing, but in the reproduction, with the black muddied down, it does not give the same impression. It is the same thing that we have been saying over and over again in this department, and Mr. Doolittle, like most of the rest, has read the matter without ever realizing that we meant him among others. This department would be worth ten times what it is if each reader would study all the comment and seek to apply it to his own business. One trouble is that we cannot reproduce the mistakes. We take the grey cut, give it a reduction of three to six diameters, print from a good cut in black ink on good paper, and the reproduction looks good. The manager reads the comment, sees a good looking cut reproduced and does not realize that the cut we show cannot do more than suggest the result the exhibitor obtained. He looks at his own work in glossy black and pure white and he knows his work is good. He does not stop to realize all that he loses. He does not seem to learn to make allowances. Mr. Doolittle's second example is for "The City of Silent Men" and is a four eights. This is better

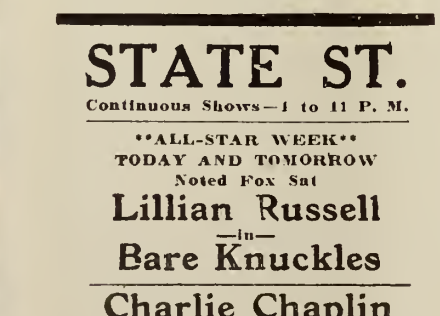
AN ALL-HAND LETTERING

proportioned than the other and is lightened with a couple of portrait cuts, but it is all hand lettering, and it does not come in print the way it looks on the card. He keeps the lettering to a larger size than usual and it is easier to read than a majority of the hand lettered reverse cuts, but it is not as good work as Mr. Doolittle can get. If this was merely a fault of Mr. Doolittle's, we would drop him a personal letter and let it go at that, but the same thing that is bothering him should be bothering hundreds of others, for thousands of dollars worth of space is hurt every Sunday with too much reverse, and some of it is wholy wasted. A majority do not get as good results as Mr. Doolittle does, because they work to smaller letters and do not make as good a disposition of their space. There is just one remedy. Throw out reverse, as such, and learn to apply black to bring out the white masses. A characteristic frame will often help, and will give a change of pace, but the border design should be employed to bring up the type announcement and should not be permitted to overshadow it. Don't trust to your drawing, but know how much of that drawing your newspapers will give you back. In some towns poor press work will give back less than five per cent. of the effect. You will never get better than forty per cent. on a reverse. Use black and white masses to touch up the space, to give emphasis without overpowering the design. Do not ever use smaller than a thick twelve point for a white letter and use few of these. Black and white is one thing and grey and yellow is another. When you look at a nice black and white, think of it in terms of grey and yellow and you will not be so eager to use reverse. Mr. Doolittle's mortise shows better than his all reverse. Putting the mortise design against a black ground hurts it. The answer seems to be to use design only for attention-getting frames, to use black sparingly, to drop hand lettering wherever possible, and to use type as much as you can. Stars and titles can be neatly lettered to get a better effect than the average newspaper office can give, but this should let the hand lettering out. The rest should be in clear, legible type, even if it is not as "artistic." We think that Mr. Doolittle will get the idea, but we are talking to you, too. Are *you* getting this? You need to, unless you are the exception.

—P. T. A.—

Print Proper Names and Avoid Mistakes

This advertisement from the State Street Theatre, Trenton, N. J., points the necessity for supplying legible copy, particularly where proof cannot be shown the advertiser. It will probably shock Lillian Russell to learn that she has gone into the pictures again, but the mix up is due to illegible copy, in which



The compositor evidently is not a picture fan and did not know William Russell, but he did remember Lillian, so he gave her the benefit of the doubt. In sending in copy print out the names legibly, underscore the u and place a dash over the n, and you will have little trouble, but if you make cat tracks, don't kick if your announcement gets all shot to pieces. The printer will be able to get the obvious words, but he will make a new "noted Fox sat" if you leave it to him to unravel your handwriting puzzles.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

White and Black Ads Give Best Contrasts

Here are four one column displays from Shea's Criterion, Buffalo, in which the value of black in the mass is emphasized in the advertisement in the lower left hand corner. There was another in this set which also uses a black mass, but this will suffice for contrast. The light line displays are all good,

SHEA DAILY ADS

but they lack the strength of this one space with a strong black. The next best is the one in the lower right hand corner, which also gives a black, though not so pronounced. It is through this handling of blacks that the best contrast is gained, and this black in an open space will prove more effective than a lot of black frame around the lettering. It is the handling of the mass which marks the advertising artist rather than the creation of a border effect. To get so striking a result in 35 lines is doing something real. We are going to use some of Mr. Franklin's small displays from time to time because we believe that they are well worth studying, even where the artist is not wholly happy in his results, as in the "Deception" spaces recently shown.

—P. T. A.—

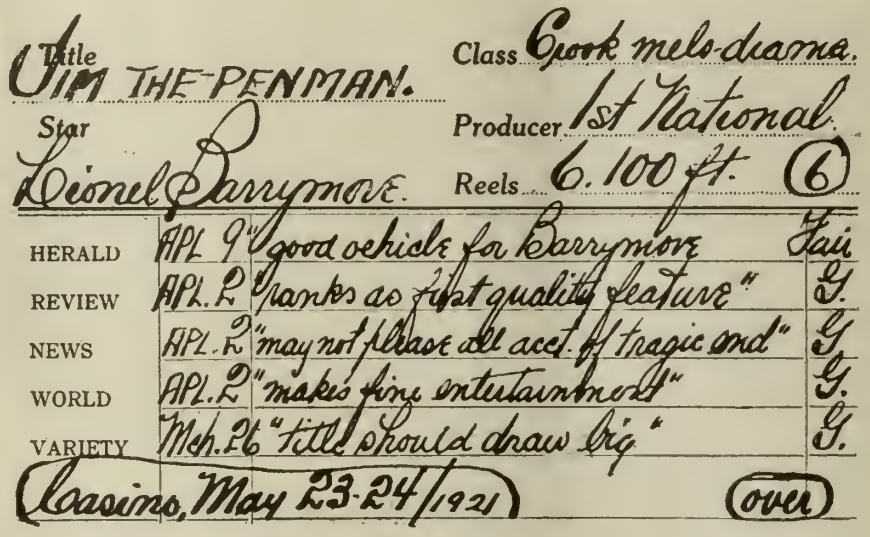
Makes Card Catalogue Tell of Attractions

Thomas S. Daly, of the Casino Theatre, Halifax, N. S., sends in one of the catalogue cards he uses to keep tabs on the coming attractions. As soon as possible he prepares a card for each attraction mentioned in the trade papers, whether or not he expects to have the film. If he gets it, he wants to know about it. If the other fellow has it, he wants to be able to judge the strength of the opposition show. He isn't afraid of the other fellow, but he believes in keeping posted, so his card catalogue shows every film title, and it is the work of a moment to get from his cards the consensus of opinion. The top gives the details of the title, the producer, the nature

Selling the Picture to the Public

of the production, the star and the length. Below are spaces for the opinions of the trade papers with references to the dates on which these opinions appeared, that they may be consulted with the least effort, should that be necessary. At the right is a brief summary, and on the back may be added any details not provided for in the face of the card, though we think that Mr. Daley has covered the ground for all practical purposes. Some such scheme as this has been recommended from the early days of this department; the original scheme referring the reader to the page and volume in which the comment appeared, but we like this summary for quick results, though we think that reference to the chief stories will help where the picture is booked. There is a chance that system will be run into the ground if it becomes too involved, but the brief time required to fill in these cards commends it to the busy manager, who cannot do better than follow Mr. Daley's card.

—P. T. A.—


Title Jim THE PENMAN. Class Crook melo-drama.
Star Lionel Barrymore. Producer 1st National.
Reels 6. 100 ft. (6)

HERALD	Apl 9 "good vehicle for Barrymore"	Fair
REVIEW	Apl. 2 "ranks as first quality feature"	G.
NEWS	Apl. 2 "may not please all acct. of tragic end"	G
WORLD	Apl. 2 "makes fine entertainment"	G.
VARIETY	Mch. 26 "title should draw big"	G.

Casino, May 23-24/1921 (over)

MR. DALEY'S CATALOGUE CARD

Reduces His Space for Summer Slump

D. M. Bain, publicity manager for the Howard Wells Amusement Company, Wilmington, N. C., sends in his displays on a summer basis with the four houses taking only a double six, or considerably less than was previously used on any single house. Mr. Bain explains

VICTORIA—LADIES FREE TONIGHT
IF ACCOMPANIED BY THE HOLDER OF A PAID 20c TICKET
"UNITED SOUTHERN" STOCK COMPANY
Presents
The Naughty Wife
A Sensational Selwyn Farce Comedy
MATINEE TUESDAY—NIGHTS, 55c, 30c, 25c
Another world famous Gilbert Parker story, directed by the genius who made "Behold, My Wife!"
GEORGE MELFORD'S PRODUCTION
"A Wise Fool"
From the "Henry Master," with Jessie Kirkwood, Ann Forrest, Alice Hollister, Alma Hale and Charles Ogle
A PARAMOUNT PRODUCTION
"Typhoon Fans—Cool As Ocean Breezes"
OPENING TODAY!
ROYAL
All her life she had longer for a home and when she had a chance—only a man stood in the way
ETHEL CLAYTON
in another big entertainment hit
"THE PRICE OF POSSESSION"
A picture you must see—TODAY
TOMORROW ONLY
Enid Bennett in "SILK HOSIERY." A real picture of styles
Grand
BIJOU—COMING—Eddie Polo in his greatest serial, "DO OR DIE"
TODAY
RUTH ROLAND in
"THE AVENGING ARROW"

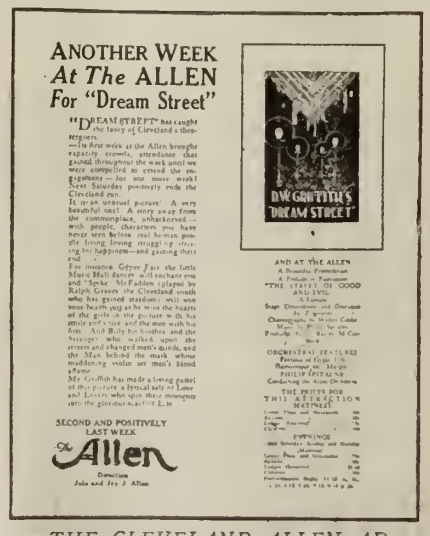
MR. BAIN'S CUTDOWN

that the summer heat, plus the attractions of Wrightville Beach, the short resort, makes a reduction necessary. That's the way most houses figure, but we have often wondered what would happen if a town reduced the number of houses open and then concentrated on the houses not closed. The Howard Wells Company has a virtual monopoly in Wilmington. It's a long trolley ride to the beach and there is not much when you get there beyond the Lumina. Putting in a lot of fans and the best attractions might make business so good at one or even two houses as to carry the dead theatres and still show a profit. It is not easy to get them indoors down South in the summer, but we think it can be done. The most interesting point in Mr. Bain's display is the varying value of the display he gets. "A Wise Fool" gets all the best of it, though it has only four lines more than the Ethel Clayton picture. Having no opposition, there is nothing to fight and display does not matter so much, but we think this reproduction is a powerful argument for the one big type line.

—P. T. A.—

Sold on Talk and Sold It Strongly

Most of the advertisements of the Allen Theatre, Cleveland, sold "Dream Street" on the type talks rather than on pictures. This seems to have been the rule in the East, where the West turned to pictures. Of the two we think that the talk does better for this picture for the reason hat the subject is unusual and the patron must be argued into a receptive frame of mind. Both the first and the second week ran on type with the cuts sent out by United Artists for single column teasers being made the chief cut attractors. This is a quarter-page size ,and about the same was used for


ANOTHER WEEK
At The ALLEN
For "Dream Street"
"DREAM STREET" has caught the fancy of Cleveland's theatregoers.
—in first week at the Allen brought capacity crowds, attendance that gained throughout the week until we were compelled to extend the engagement—for one more week! Next Saturday positively ends the Cleveland run.
It is an unusual picture. A very beautiful one! A story away from the commonplace, unhackneyed—with people, characters you have never seen before, real human people living, loving, struggling, striving for happiness—and gaining their end.
You remember Gloria Faye, the little Movie Hall dancer with whom you and Spike McFadden (played by Ralph Graves) the Cleveland youth who has gained stardom, fell with your hearts, yes as he won the hearts of the girls in the picture with his smile and voice and the men with his fists. And Billy his brother and the Stranger who walked upon the streets and changed men's minds, and the Man behind the mask whose maddening violin set men's blood aflame.
Mr. Griffith has made a living panel of the picture a thrilling tale of Love and Lovers who upon their moonpath and the glorious Land of Love
SECOND AND POSITIVELY LAST WEEK
Allen
Direction John and Jay J. Allen
D.W. GRIFFITH'S DREAM STREET
AND AT THE ALLEN
"THE STREET OF GOOD AND EVIL"
PHILIP GITALNY
THE PRICES FOR THIS ATTRACTION MATINEES
EVENINGS

THE CLEVELAND ALLEN AD

the opening week for Saturday and Sunday. Many of them are even more open in display, the type running only half the width of the space taken and gaining from the display of white space. One effect of this open display, which may have been intentional, is to suggest coolness, just as covering the upholstered seats with linen slip covers will invite the eye and cool the nerves if not the body. Summer advertising should be light and open, with heavy shaded cuts and masses of black type avoided as far as possible. The human mind is a strange piece of mechanism and responds unconsciously to appeals that may not be planned. You don't place heavy blankets on the bed in summer. Why use blankets of type? Go in for outline sketches instead of filled in designs, and let a little white space show through now and then to cool the eye. It will all help as much as dressing your lobby in light colors or using cool lights instead of reds. This is some of S. Barret McCormick's work.

—P. T. A.—

Line Halftones

The other day we were talking with a manager and he told us that he liked to use portraits in his advertisements, but that the cost of half tone and line work in combination was almost prohibitive. It never seems to him that he could use a half tone and by reproducing in line still have a half tone. A half tone is merely a picture cut up into dots by a screen. If you make a line cut of the half tone, you still have the screen effect. Just paste a coarse screen reproduction onto your drawing and send it through as all line work Most managers know about this, but apparently some do not. We recall that we had an awful fight with our own engravers when we first started to reproduce advertisements. They thought that they had to make half tones, but by holding out for line they soon found that we obtained good results even where a reproduction sometimes went to a finer than 200 screen. If you have been having this trouble, insist upon all line and you will save money.

—P. T. A.—

Cutup Puzzles Win

Just as the drawing of the horse in "Black Beauty" seemed to be the big idea, the cutup puzzle marks Vitagraph's "The Heart of Maryland." The puzzle can be offered with or without prize features, but it made a big clean-up in Salt Lake when offered merely as an amusement. It is possible to saw up a cut to get the pieces, but it is better to cut and mount a scene or herald and then have the cut made as the saw kerfs will take away to much of the material.

Selling the Picture to the Public

Makes Corner Store Serve as His Lobby

E. E. Collins, of the Greenville Opera House, Greenville, Texas, sends in several contributions "to repay the department for what we have lifted."

His chief exhibit is the corner of the main street and the side street on which the house is located, almost a block away from the thoroughfare. He is out of it unless he can take his theare down to the corner, and so he does.

That corner store is a drug store; not the lobby of the house, but a drug store, but they let the theatre stick its bills and stills all over the front. A spotlight across the street lights the cutout at nigh and several 60 watt lights are placed behind the fence to light up the figure of Ray, which is set back from the fence.

But the oddity is an arch over the sidewalk some little distance back from the corner. This does not show clearly in the photograph, but it is in front of the 24-sheet, where you see the "Ray" just below the globes on the awning, to the left hand side of the cut. This arch is changed for each change of bill, the present one being composed of a cutout from a one sheet and a cross banner. It is a little trouble to make these, but it has sufficient drag to make it worth while.

As the landlord owns all of the property on that side of the street for the entire block, Mr. Collins has a free hand, and makes usc of it.

He used an "Outside the Law" card for that attraction and a card starting off "When a drummer arrives in town——" was put on the table at all hotels and boarding houses. He also got a lot of the clay models for "Idols of Clay," following the Seattle idea. Collins is at it all the time.

HERE ARE TWO GOOD SMALL TOWN IDEAS FROM COLLINS

Near the left hand side of the cut is his arch over the sidewalk which is changed for each picture. That is not the theatre on the corner, it's a drug store. The theatre is half a block away up the side street

Both Approve Heralds

The Lyric Theatre, Jewell, Ia., used 2,000 heralds for a 900 town when it boosted First National Week recently. The management used Hennegan ready print covers and sold enough advertising space to cover the cost of printing and distribution, sending out the heralds to nearby towns to emphasize the value of "Go and Get It," "Forty-Five Minutes From Broadway," "The River's End" and "Two Weeks." It not only helped the special week, but gave business a permanent boost, particularly in the out of town section.

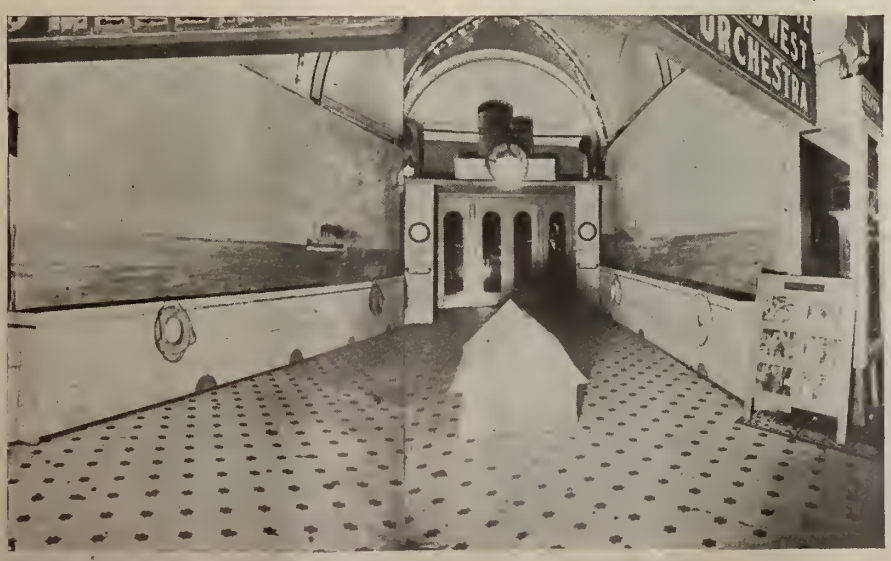
On the other hand the Maryland Theatre, Omaha, used the same scheme and for the same week and obtained equally good results for a suburban house. Heralds intelligently distributed seem to work everywhere.

Chatty Programs

It pays to be chatty in your house program. It makes for a feeling of intimacy and friendship, if you strike the right note in your stuff. The house program that merely lists the show is only about 25% efficient. It's the personal contact that counts.

One New York fraternal order dropped its monthly program last year on account of the cost. It has resumed publication because it was found almost an essential, and it pays its editor a salary of $1,500 a year to get just the stuff it wants. It found that it was getting out of touch with its large membership without an organ.

The theatre without a program is apt to make the same discovery. The intimate program, chatty and yet not too familiar, is the best advertisement a house can have.



HERE'S ONE TRIP YOU CAN TAKE WITHOUT SEASICKNESS

"Cheated Love," a Universal, deals with the sea, so the Frolic Theatre, San Francisco, turned its lobby into a steamship deck and did it with unusually good results. Keep this to refer to, you will probably need it some time

San Francisco House Gets Unusual Lobby

Several deck lobbies have been shown lately, but we do not thing that any equal this from the Frolic Theatre, San Francisco, for "Cheated Love." The lobby is long and paintings either side give the suggestion of the sea, while the doors at the far end are surmounted by funnels and the green and red port lights. The final touch is the skylight in the centre. If this can be brightly illuminated at night, the effect will be better yet.

It should bc noted that the railings are away fro mthc painting and not a part of it, the slight distance giving a better perspective. Lighting below the railing would still further help to suggest distance and cut the shadows. Perhaps this was done, but the flashlight was too strong.

Send in Your Exploitation Ideas to Us. They May Help Other Exhibitors.

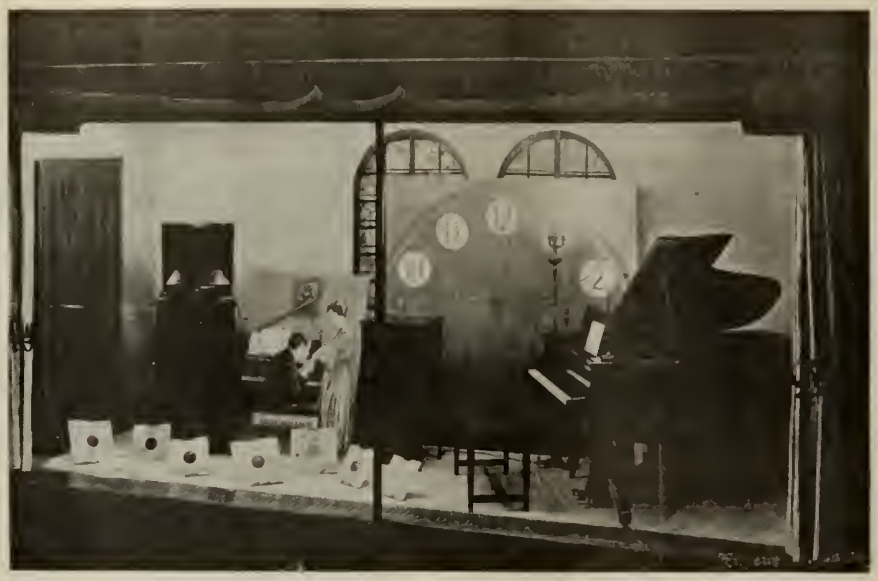
Selling the Picture to the Public

Doubling Up Windows Grows in Popularity

Doubling up seems to be one of the pet occupations of John P. McConville, the Buffalo Paramounteer. His latest was to tie up a music store in Syracuse to Elsie Ferguson in "Sacred and Profane Love" and "The Witching Hour." The lettering for the latter does not show in the cut, but you can note the clock face which forms the basis of the appeal.

This is not a good regular stunt, for it may lead to three and then four shows, and nothing in particular will be sold, but where the appeal is so different, the double show can be put over nicely now and then, and two will stick where something will happen to three.

It is well to remember that one big punch is better than several small jabs. Very possibly Mr. Dempsey—or perhaps M. Carpentier—will have pointed out this fact by the time this appears in print, but it's a striking demonstration of the theory in more sense than one. If you hit, hit once and hit hard—unless you can deliver two blows of equal weight.



KILLING TWO WINDOWS WITH ONE STONE DOESN'T SOUND RIGHT
And as a matter of fact it is one window and two stones, but this is the way John P. McConville, Buffalo Paramounteer, got "Sacred and Profane Love" and "The Witching Hour" in the same window in a Syracuse music store

Turned Superba Lobby Into a Western Street

The Superba Theatre, Los Angeles, made its lobby into the semblance of a Western street when it offered Harry Carey in "The Wallop," and the lobby packed a punch, too, with its dance halls and dance halls, for out in Universal City a Western street is supposed to be composed of four parts dance halls and the other six parts dance halls too.

And there is a nice, big brass cuspidor right in the middle of the street so the pedestrians won't spit on the pavement, which is a refinement we do not find even effete East. Here they pinch you for spitting on the sidewalk, but they do not provide cuspidors. Who said the West was wild?

Anyhow, the layout brought kudos and coin to the Superba, so what more could be asked?

Magyar Doorknobs Sold Perth Amboy

The first stunt Fred V. Green, Jr., pulled when he was added to the New York Paramount office was a doorknob appeal to the large Hungarian population in Perth Amboy. He used the centre punch form and told the world that "Deception," a "Paramount kep, ne Mulassael," was to be seen at the Crescent Theatre.

We suppose it is all right if he says it is, but we don't feel quite certain about that "mulassael." It looks like bad proofreading, but we cannot prove it.

These punched doorknobs of Greene's are a fine addition to the family. They go on without strings and not only save the cost of cord but can be attached in one tenth the time. All of the Paramounteers have been supplied with samples. Ask them for the details.

WE SHOULD SAY THAT THIS LOBBY "PACKS A WALLOP
But this is not a prize ring story but one of those continuous punch Harry Carey stories of wild Western life as Universal City knows it, and they turned the Superba, Los Angeles, into a Western street for Hank

Note from "Our Mary" Made Prize of Value

R. M. Howe, of Griffin's Theatre, Thorold, Ont., had a new idea for a first prize for a contest. He started a resemblance contest for "The Love Light" and all the little girls in town who thought they looked like Mary Pickford were eligible to compete. The first prize was a two months' pass to the house and a personal note from Mary Pickford. A one month ticket was the second prize. One girl who had a hare lip stayed out of the contest, but all the other little girls under 28 in the vicinity of Thorold came in on the contest, and Mr. Howe managed to get two packed houses out of the idea, for everyone came, and by exhibiting the contestants one night and making the award the next he strung it out. It didn't cost the girls anything, but all their friends paid to be present.

Shifts the Paramounteers

Fred V. Greene, Jr., who was Paramounteer in Denver, has been transferred to the New York exchange. Leslie F. Whelan, who was formerly in Detroit, has gone to Denver in Greene's place and Jack A. Lacy has replaced Whelan in Detroit. This is just the beginning of the shifts, designed to distribute the new men Claude Saunders, director of exploitation for Famous Players-Lasky, has been authorized to add to his staff, following the brilliant record his force has made.

SAM ZIERLER bought "THE BLACK PANTHER'S CUB" for New York State and No. New Jersey.

PHIL SELZNICK bought "THE BLACK PANTHER'S CUB" for the entire State of Obio.

JOE FRIEDMAN bought "THE BLACK PANTHER'S CUB" for Indiana, No. Illinois and So. Wisconsin.

FLAX BROS. bought "THE BLACK PANTHER'S CUB" for Virginia, Dist. of Columbia, Delaware and Maryland.

Who's next?

Flax Brothers

of Washington, D. C., are the fourth independents to buy W. K. Ziegfeld's quarter of a million dollar independent production—"THE BLACK PANTHER'S CUB" starring Florence Reed and remarkable all star Broadway Cast, directed by Emile Chautard.

Their territory includes, Virginia, District of Columbia, Delaware and Maryland.

Exhibitors in this territory can now secure bookings at 916 G St. N. W., Washington, D. C.

Everything is ready. Posters, complete newspaper advertising campaign, press books, complete line of elaborate accessories and exploitation of a character seldom equaled in the annals on big picture presentations.

Everything has been prepared on a tremendous scale. The 24 sheet is a knockout,—one of the biggest smashes ever seen on the boards.

Special window cards twice the regular size, unusually elaborate posters thru the whole line, with everything else in proportion.

Watch our next week's ad on "Who's next" and notice the character of shrewd state right men and independent exchanges who are buying "THE BLACK PANTHER'S CUB."

There's an old adage that says—"There's safety in numbers." We add—"There's safety in the judgment of experienced film men." If you know Sam Zierler, or Phil Selznick, or Joe Friedman, or Flax Bros. you don't need any further sales arguments to tell you to get "THE BLACK PANTHER'S CUB" while the getting is good.

The Fall and Winter season of 1921 is going to be a hum-dinger. Lay your plans now. Don't wait. Prepare yourself with big productions. "THE BLACK PANTHER'S CUB" gives you a whale of a winner with which to start the season with a roar.

Watch our ads. and in the meantime Communicate immediately with—

EQUITY PICTURES CORPORATION

AEOLIAN HALL, NEW YORK

Tom Mix Is Acclaimed Everywhere on His First Visit to New York City

TOM MIX'S first visit to New York since he became a star was made the occasion of demonstrations seldom if ever equalled in motion picture annals. Everywhere that Mix appeared about New York City he was fairly mobbed. Mix was received last week at the City Hall by Mayor Hylan. The star's arrival at the Hall was signalized by a rush of people. Mix was formally welcomed by the Mayor, and responded with a speech to the Mayor, other civic officials and boys of the High School of Commerce. The City Hall program terminated with pictures being shot of the entire party, including one in which Mayor Hylan posed as a cameraman taking Tom's picture.

Mix visited the Curb market and the Consolidated Stock exchange, at both of which places the bulls and bears tendered him ovations.

Sunday evening the vicinity of the Fox Academy of Music began to take on the appearance of an old-time Fourteenth Street celebration, as the crowds began assembling for a look at Mix; and when the well-known figure appeared on his beloved horse Tony, a cheer went up along that thoroughfare reminiscent of some of Tammany's most noted celebrations there.

The patrons of the Academy were accorded a typical Mix thrill when Tom and his sure-footed Tony galloped down the centre aisle of the orchestra floor and mounted the stage —where Tom was compelled to make a speech before his admirers would let him go. The star also visited the Terminal Theatre in Newark on Sunday, and received a great ovation there also.

Mix's itinerary includes visits to President Harding, Governor Edwards of New Jersey, and others of national distinction before his return to the West Coast. His daily schedules are so crowded with interview engagements and responses to civic and social organizations anxious to see the popular Fox star in person, that it is doubtful if any screen star save one of his athletic training and splendid physique could stand up under the exhausting grind.

Tom visited Dempsey and Carpentier at their training camps during the week. He will be a spectator at the ringside in Jersey City, where, as the guest of William Fox, the popular cowboy may be allowed to sit back and watch two other exponents of the strenuous life settle a much discussed question.

Before his return to the West Mix will make personal appearances at the Fox theatres with Tony.

Kinograms Shows Final Training for Big Fight

Pictures showing the activities of Jack Dempsey and Georges Carpentier during the last week of their training for the great battle for the heavyweight boxing championship of the world were shown in the last week's release of Educational's Kinograms.

When Educational started to distribute Kinograms it promised the exhibitor that it would exert every effort to get pictures of each and every news event of national interest—not for special pictures, but for the regular semi-weekly news reel. Kinograms obtained the pictures of the most intensive training done by the champion, Dempsey, and his challenger.

These pictures were rushed to completion, so that they could go to the theatres before the regular release dates for Kinograms, but they went to all exhibitors subscribing to this service.

Preliminary training was over. For weeks Dempsey and Carpentier had been going through general training work. The last week saw them at it, hammer and tongs. That was the week that counted, for at the end of that week, both men wanted to be in the best condition of their lives.

So Kinograms photographers went out to catch them at this hard work preparing for the first international heavyweight fight since the Sullivan-Mitchel bout thirty years ago. Beginning with pictures of both men with their managers, the photographers followed them through all their paces.

Curtiss Heads New Organization for Development of Picture Plant at Miami

ANNOUNCEMENT has just been made of the organization of a new motion picture community enterprise, to be known as the Miami Studios, Inc., located at Hialeah, on the outskirts of Miami, Florida. Glenn H. Curtiss, a dominant figure in American aviation, is president; John W. Claussen, director of the First National Bank of Miami, vice-president; E. G. Sewell, member of the firm of Sewell Bros., Miami, secretary and treasurer. Other directors are E. R. Brackett and J. H. Bright, of Miami.

These new studios, which are expected to be ready for occupancy December 1 are located on a 140 acre lot, on the Miami Canal, about five miles from the center of Miami. They will consist of a community group of unit studios, fully equipped for motion picture production, each with a stage 125 feet long, 60 feet wide, with a working height of 24 feet, provided with a trap 16 feet square and 8 feet deep, so placed in the floor that it can be used for special scenes requiring elevator effects or stairways leading to a level below the stage. A full suite of rooms, containing executive offices, directors' rooms, projection room, storage room, two star suites, complete dressing and bath rooms. will be an integral part of each studio building.

It is the plan of the management to furnish producers with complete individual plants, in which they may enjoy the privacy of a personally owned studio. Carpenter, electrical and property-making shops, a large warehouse, laboratories, a complete power plant and every modern device for the production of motion pictures will be available. When completed these studios will accommodate from ten to sixteen companies, and may be leased by the week, month or year.

Completing Organization

T. J. Bevis is in charge of the installation, and is at present at the Biltmore, engaged in completing his organization and purchasing equipment and supplies.

J. H. Bright, E. R. Brackett and E. G. Sewell are also in the city attending the directors' meeting.

The plant lot and executive offices of the company are at Miami, but a New York office will be opened soon.

THE 9-M LABORATORY, LONG ISLAND CITY

Hoffman Resigns as Manager of Pioneer

A. E. Lefcourt, president of the Pioneer Film Corporation, recently announced that M. H. Hoffman is no longer connected with the Pioneer as its general manager. Mr. Lefcourt will direct the managerial affairs of Pioneer until further notice.

The plans of the Pioneer Film Corporation for the new season are perfected, according to Mr. Lefcourt, who made known some of the scheduled releases from August to the beginning of the year 1922. "Never before in our history have we been placed in such a strong and forceful position in the independent field," said Pioneer's president.

Constance Binney to Rest

At the completion of the production on which Constance Binney is now working, she will go to Connecticut for a much-needed vacation. It will be the first rest which Miss Binney has permitted herself to take for several years. Since making her first picture for Realart, "Erstwhile Susan," Miss Binney has worked almost continuously at the Realart studios in Long Island City, her present picture being the seventh she has made for that company.

Berman Announces Schedule for the Final Features of 1920-1921

Having fixed the order of releases for the year starting September 5, H. M. Berman, general manager of Universal exchanges, now announces the final pictures which will terminate the 1920-1921 schedule. In many instances these pictures have been changed in title from working titles, and in others they have been changed so as to include the last pictures made by several stars who will not be with Universal next year.

It had been Mr. Berman's intention earlier in the year to give exhibitors only five pictures for the two months, in view of the fact that there is ordinarily a certain amount of slackening at this season of the year. He was deterred from doing this on account of a very general demand from several sections of the country for a picture every week. He has compromised and a release will be made every week in July. August which has five release dates will have three releases.

The releases in their order are Carmel Myers in "The Kiss"; Gladys Walton in "Short Skirts"; George Larkin and Josephine Hill in "Man Trackers"; Edith Roberts in "Luring Lips"; "Danger Ahead!" with Mary Philbin and an all-star cast; Carmel Myers in "A Daughter of the Law"; and Edith Roberts in "Opened Shutters."

"The Kiss" is an adaptation of "The Scarlet Shawl," a well known novel by Johnston McCulley, and was directed by Jack Conway. It is a story of Mexican society in a Southern California setting. "Short Skirts" is the zippy title which was given to Alice L. Tildesley's Saturday Evening Post story, "Cabella Drives the Nail." "Man Trackers" is the title of a story of the Northwest Mounted Police.

"Luring Lips" in which Edith Roberts is starred, is the photoplay name of the novel, "The Gossamer Web," by John A. Moroso. "Danger Ahead!" is the title which Universal has given to Sara Ware Bassett's well known novel, "The Harbor Road." "A Daughter of the Law" has for its basis Wadsworth Camp's novel, "The Black Cap."

The final picture of the 1920-1921 year is Edith Roberts in "Opened Shutters," the novel by Clara Louise Burnham. The production was directed by William Worthington, and includes such well known players as Charles Clary, Joe Swickard, Nola Luxford, Andy Waldren, Edward Burns, Mai Wells, Floye Brown and Clark Comstock.

Selznick Is Laying in a Stock of Conway Tearle Productions

The Selznick production forces are getting far ahead on Conway Tearle issues for the forthcoming season. The first Tearle series of features are finished and "The Fighter," set for distribution July 20, is now ready in the various Select exchanges. "The Fighter" is the fifth release in which Mr. Tearle has been starred since he joined the Selznick forces.

The studio scenes for "Shadows of the Sea," Tearle's present screening, were made at Fort Lee, N. J., where many extras pictured life in sailors' boarding houses and drinking dives along New York's water front during the days when Volstead was unknown.

A third Tearle production that gets into the Selznick announcements is "After Midnight," a feature completed some time ago under direction of Ralph Ince. Previously this offering has been referred to under its working title, "Ye Shall Pay," but it is now announced that "After Midnight" will be its exhibition caption.

Zena Keefe, another Selznick star, played opposite Mr. Tearle in the production of "After Midnight," and with Ralph Ince, still another Selznick star, directing, there is a combination of "names" for billing purposes that means a great deal in the mater of selling the picture to the public, it is stated.

R. Daniels and George Wilson are new members of the Pittsburg Select sales force.

James McKenna, formerly on the road for Educational and Fox in Cleveland, has joined the sales force of the Pittsburgh Hodkinson exchange.

A PRETTY COSTUME FOR "A Broadway Bride." Irene Castle displays it here in this Hodkinson film

"Nobody's Kid" Sold Extensively

The distributing department of R-C Pictures Corporation (Robertson-Cole) reports that there is a strong demand throughout the country for William Christy Cabanne's production, "What's A Wife Worth?" Mac Marsh, in her starring vehicle, "Nobody's Kid," is being booked extensively. This is an adaptation from the novel, "Mary Cary" by Kate Langley Bosher.

"See My Lawyer" with T. Roy Barnes also is being booked heavily. According to Charles R. Rogers, general manager of the department of distribution it is being booked for a number of important return dates.

Opera Singer Is Added to Cast

To the cast of "Peter Ibbetson," now under production in the Paramount Eastern studios, has been added Dolores Cassinelli, film star, opera singer and sculptor's model.

Tests were made of twenty actresses before the exact type was found to play the character written into the adaptation of Du Maurier's novel by Ouida Bergere, scenarist.

Agnes Ayers Is Promoted to Star

Agnes Ayres, Paramount's newest star, was elevated to stardom by Paramount while working as leading woman with Thomas Meighan in "Cappy Ricks," a compilation of Peter B. Kyne's breezy stories of the sea.

The company directed by Tom Forman returned recently from the Maine coast off which the wreck scenes were made, and are now at work on interiors in the Paramount Long Island studio. Since returning from the locations Miss Ayres has received instructions to report in Hollywood early in July to begin her first picture as a star.

Short Features and Serials for Pathe Release Week of July 10

Pathe Exchange, Inc. has scheduled an appealing array of short subject features and the current episodes of two different serials for release during the week of July 10. "The Ants and the Grasshopper" is the fourth of the new animated cartoon series, "Aesop's Film Fables," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The offering shows, the well-known fable by Aesop telling the moral which has grown down to the saying, "Make hay while the sun shines."

The new Hal Roach comedy, "The Bike Bug," shows "Snub" Pollard, the featured comedian, in the guise of a trick bicyclist, assisted by Marie Mosquini and the Roach funmakers. "At Bay" is the title of episode four of the new Pathe serial, "The Yellow Arm," starring Juanita Hansen, with Warner Oland and Marguerite Courtot prominently featured in the cast.

"The Sky Ranger," the new Pathe serial in which June Caprice co-stars with George B. Seitz reaches its eleventh episode. "The Seething Pool," in the current release. An astonishing climax, it is said, closes the episode. Pathe Review No. 111 presents a number of highly interesting and entertaining features for the week.

A July 10 Release

"The Ants and the Grasshopper" is the fourth of the animated cartoon series of "Aesop's Fables Modernized," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The offering has been scheduled for release by Pathe July 10.

Ben Burke, of the Crystal and Family theatres, Braddock, is planning the erection of a new 2,100-seat house.

Jehu Jehu, of the Popular Theatre, Sykesville, Pa., will erect a new 450-seat house in that town within the next few months.

ETHEL GRANDIN

Ethel Grandin Is Cast for Leading Role in Next Baker Picture

George D. Baker, who is making a series of super-pictures for Loew-Metro release on the Coast, has brought back to the screen a star of a few years ago, Miss Ethel Grandin, to play the leading part in the first production. This feature is about completed and so successful was Miss Grandin's work in this photoplay that Mr. Baker cast her for the leading part for his second production.

"The first picture, yet unnamed," said Mr. Baker, "is one that required the talent of a very good actress combined with personality. Miss Grandin was the one to play the part, but, as she had forsaken the screen two years ago, I had a real time getting her back. Her work in this production, I am free to state, is by far better than her previous starring vehicles. She fits the part, and the role gives her ample opportunity to put over her artistic power in a convincing manner."
out, it is reported.

New Hallroom Comedy Titled

"We'll Get You Yet" is the title that has been given the seventh of the Federated Hallroom Boys' Comedies, featuring Sid Smith, which Harry Cohn, the producer, has just forwarded to the New York offices of Hallroom Boys' Comedies, Inc., for final editing and titling.

This comedy will follow "We Should Worry" on the release schedule, the latter comedy having been turned over this week to Federated Film Exchanges of America, Inc., for release.

Packed Houses at Laramie, Wyoming

June 18 to 25 was "First National Week" at the Empress Theatre, Laramie, Wyoming, and the whole week was filled with pictures from that company. "Jackie" Coogan in "Peck's Bad Boy" placed to capacity at every performance. Sunday night Anita Stewart opened a two nights' engagement in "Sowing the Wind." "Man—Woman—Marriage" for three days was another knockout, it is reported.

Pyramid President Says Work on Oriental Picture Will Start Soon

Walter E. Greene, president of Pyramid Pictures, Inc., has returned to New York City after a week's vacation and has assumed the active leadership of the new picture concern, with offices at 150 West Thirty-fourth street. Mr. Greene, after a conference with Ray C. Smallwood, who is to be in charge of the first producing unit for Pyramid, announced that actual production on the first picture would commence within two weeks.

"During the past two weeks," said Mr. Greene, "I have talked with many of the leading independent exhibitors in the United States. They substantiated my arguments that the time for bigger and better pictures is at hand and that the fall will see a new and brighter motion picture industry.

"The convention at Minneapolis will spur the independent producer to greater length. The exhibitor wants the best pictures and we must give him just what his public demands. Pyramid will make only those pictures that have a box office value and directed in a lavish super-fashion manner."

Contracts for the use of a studio in New York City will be signed this week and, according to the plans of Mr. Smallwood he will be in a position to go ahead with his story within a week's time and that he will be cast and ready to shoot by July 15.

That Mr. Smallwood had the right idea in allowing authors a certain percentage of the gross of the picture is best exemplified by the number of stories he has received from recognized box office writers. Mr. Smallwood will give the author a substantial cash advance against the gross of the production and authors have taken more than kindly to his proposition.

Haas to Plan Sets in Hollywood Plant

Robert M. Haas, who has been art director for the Paramount Eastern studios, will go to Hollywood in a few days, where he will plan sets for a series of Paramount pictures in the Lasky studios.

Mr. Haas has designed sets for every picture produced in the Eastern studios in the past two years, including such productions as "Sentimental Tommy," "Dr Jekyll and Mr. Hyde," "Idols of Clay," "The Right to Love," "Experience" and 'Peter Ibbetson."

He is the first practicing architect to enter a motion picture studio as art director, and brought many practical innovations into the designing and construction of scenery.

Mr. Haas expects to return to the Paramount Eastern studios when they are reopened.

Goldwyn Names Twenty Famous Authors Who Are in Its Employ

Twenty famous writers, four of them from foreign countries, contributed stories to Goldwyn during its fourth year now drawing to a close. Writers of lesser repute are omitted from the list. Bringing famous writers of books and of plays to the screen has been one of the greatest factors which led to the improvement in the general tone and character of photoplays, which was a noticeable feature of the past twelve months' product.

Goldwyn is particularly proud of the fine pictures which have been made from the books and scenarios of the prominent writers who figure on its lists. Alphabetically arranged this list includes the following authors and their stories or plays which Goldwyn has produced on the screen:

George Ade's "Just Out of College"; Gertrude Atherton's "Don't Neglect Your Wife"; Rex Beach's "The North Wind's Malice"; Katherine Newlin Burt's "The Branding Iron" and "Snowblind"; Herman Bahr's "The Concert"; Alexander Bisson's "Madame X"; Irvin S. Cobb's "Boys Will Be Boys"; Leo Ditrichstein's "The Great Lover"; Maximilian Foster's "The Highest Bidder." O. Henry was the author of the original story, "Whistling Dick's Christmas Stocking," upon which the Will Rogers' stellar picture, "An Unwilling Hero," was based. Rupert Hughes' "Hold Your Horses"; Basil King's "Earthbound"; Edward Knoblock was joint author with Arnold Bennett of "Milestones"; Peter Clark McFarlane's story, "Guile of Women"; Graham Moffatt's "Bunty Pulls the Strings"; Gouverneur Morris' "The Penalty," and "A Tale of Two Worlds"; Mary Roberts Rinehart's "It's a Great Life"; Booth Tarkington's "The Adventures and Emotions of Edgar Pomeroy"; Ben Ames Williams' contributions include "The Man Who Had Everything" and "Godless Men."

Several other authors were signed up during the past twelve months by Goldwyn but their contributions will be released with the fifth year product.

Will Have Title Role in "Sheik"

July 5 is the date set for the start of George Melford's new Paramount production, "The Sheik," in connection with which Jesse L. Lasky made an interesting announcement at Hollywood.

Mr. Lasky stated that he had engaged Rudolph Valentino, who played Julio in "The Four Horsemen of the Apocalypse," for the title role. The part is considered absolutely ideal for Valentino, who is a dashing and colorful actor with unusually good looks and much ability.

The book, which is now one of the best sellers, was writen by S M. Hull, and Monte Katterjohn has made the screen version.

OH, BOY! IT'S SOME SWELL JOB

Henry Clive has. He's painting pictures of the lovely motion picture stars for Paramount

Stanlaws Starts Second Paramount

Penryn Stanlaws, the celebrated illustrator who laid aside his brush and pen to enter the field of motion picture production a year ago, since which time he has been undergoing a course of intensive training at the Eastern and West Coast Paramount studios, has started work at Hollywood on his second directorial venture.

The production is likewise the second starring picture of Betty Compson, whose first picture, "At the End of the World," was also made under Mr. Stanlaws' direction. The new picture is "The Woman in the Case," from the play by Clyde Fitch, with scenario by Albert Shelby Le Vino.

Miss Compson's leading man will be William T. Carleton, who during the past two years has played leads for various Paramount stars and also was prominently featured in the Cosmopolitan production, "The Inside of the Cup." During his career on the stage he was leading baritone in a number of well-known musical plays, notably "Florodora," and for many years was proprietor and star of his own opera company.

Announcement of Combine Is Made

The Palmer Photoplay Corporation announces the consolidation of the play brokerage agency of Alfred A. Cohn with its photoplay sales department Al Cohn, as he is widely known in cinema circles, was for some time associate editor of Photoplay Magazine, and for a year and a half acted as personal representative for Mary Pickford. His book, play and photoplay brokerage organization, which he developed during the past two years, has been one of the most prominent in America With the merger Al Cohn becomes director of sales of th Palmer sales department.

Myron Selznick Assigns Ralph Ince to Direct Faversham in "Justice"

Ralph Ince has been assigned to direct William Faversham in the forthcoming Selznick Pictures production of John Galsworthy's "Justice." This assignment has been made by Myron Selznick, vice-president in charge of production of the Selznick Corporation.

There was a great deal of friendly rivalry among the Selznick directors for the choice assignment and not until the very last minute was the contest over, inasmuch as all of the directors—among them Alan Crosland, Henry Kolker, George Archainbaud, William P. S. Earle and Robert Ellis—had claims which entitled them to consideration.

The all important task of choosing a director for the Galsworthy production was a matter of grave concern to Mr. Selznick, whose sole guidance in the selection was a desire to assign to that part the man best qualified to produce a production that is expected to outdo any ever made by the producing organization.

Ralph Ince's success in the picture world is as well known to the public as to the trade, among which he is recognized as one of the leading members of both the acting and directing profession. He is a graduate player of the spoken drama, having reached the height of his stage career as a member of the old Richard Mansfield company, following which he scored a notable success in "The College Widow." Widow."

His screen career began as an actor, but his vast experience and keen insight into dramatic construction soon made way for him in the directorial field. Among his first big screen successes was his appearance as Abraham Lincoln in the then famous "Lincoln" series. His character portrayal of the Great Emancipator in that series so thoroughly established his fitness for the part, that he has since made two notable Lincoln pictures for Selznick, "The Land of Opportunity" and "The Highest Law," in each of which he both directed and acted.

Before joining the Selznick forces almost two years ago, Mr. Ince successfully directed pictures for Vitagraph, Jewel, Metro, Petrova Pictures and other producers.

Mr. Ince's latest big successes, aside from the Lincoln pictures in which he personally appeared, was the recent screen version of the big Saturday Evening Post story, "Red Foam," and a forthcoming Selznick Special, "A Man's Home," from the story by Anna Steese Richardson and Edmund Breese, regarded by the Selznick people as one of the biggest pictures of their producing careers. Mr. Ince also directed Conway Tearle in "After Midnight" and Elaine Hammerstein in "Remorseless Love," productions set for future early release.

"The Prodigal Judge" Is to Be Filmed as Special Production

Jean Paige, the Vitagraph star, who has not been seen on the screen since her appearance as Jessie Gordon in Vitagraph's special production, "Black Beauty," based on the story of Anna Sewell, is to star in a new special production, according to an announcement by Albert W. Smith, president of that organization. Her new production, which will be begun under the direction of Edward Jose as soon as the continuity is completed, is based on "The Prodigal Judge," a story by Vaughn Kester.

"The Prodigal Judge" is a story of Ante-bellum days with the locale mostly in what was then known as West Tennessee. While the novel takes its name from the Judge-Colonel Slocum Price Tuberville, the lovable hero, eloquent at every bar and Falstaffian in capacity of appetite and intellect—the interest centers mainly around the loves and fortunes of the pretty heroine, Betty Malroy, and it is this character that Miss Paige will portray.

Work on the screen version is being pushed as rapidly as possible and it is expected that the production will be well under way within a few weeks.

Providing "Native Atmosphere" for Donald Crisp Production

In the preparations for Donald Crisp's forthcoming production of "Beside the Bonnie Brier Bush," Famous Players-Lasky British Producers, Ltd., asserts, every care has been taken to procure a "native atmosphere" for this charming Highland story, to the end that the success achieved by John S. Robertson in filming "Sentimental Tommy" from the Scotch stories of Sir James Barrie on this side of the Atlantic may be duplicated if not surpassed.

The book itself is Scotch and was written by a Scotsman, the Rev. John Watson. The adaptation for the screen is by Margaret Turnbull. Donald Crisp, who is directing the picture, is also cast for the role of Lachlan Campbell, the mountain shepherd. Claude H. Mitchell is assisting Mr. Crisp in the direction. Casting for the production has not yet begun, but Mary Glynne and David Powell will have leading roles.

Has Dual Role

In "Tangled Trails," the newest Star Ranch Western for release by C. B. C., C. Edward Hatton appears in a dual role, that of a likable young chap and also as his brother, who is a moral weakling. This picture is said to show his remarkable versatility as an actor.

"JUSTICE" IS NOT ALWAYS EASY TO OBTAIN, BUT

It is rightfully dispensed in the Selznick picture by that name, which these men will have a prominent part in making. From left to right they are: William Faversham, Myron Selznick and Ralph Ince.

"NOBODY" COULD SEE

Jewel Carmen in this Associated First National film without thinking she's a pretty classy "Somebody"

Three Stars at Work on Films

There were plenty of signs to indicate a busy studio at Selznick's in Fort Lee during the past week when more than five hundred persons were working on the stage at one time during the filming of productions starring Elaine Hammerstein, Conway Tearle and Eugene O'Brien. The three pictures are now completed, ready for the cutting room.

Miss Hammerstein was working on "Remorseless Love," Eugene O'Brien was in the midst of a big barn dance scene for his "Clay Dollars." Conway Tearle was making the Chinese den scene in his forthcoming play, "Shadows of the Sea."

To Begin Work on "The Forgetters"

Owen Moore soon begins production of the successor to "A Divorce of Convenience" at the Selznick studios in Fort Lee, N. J. "The Forgetters" is the tentative title of the comedy drama. Robert Ellis has been assigned to direct with Selznick's farce-star fitted with a medium that promises to excel anything he has hitherto presented, it is stated.

Specials Booked by Fox and Loew

From Henry Siegel, manager of Select's New York exchange, comes word that the William Fox and Marcus Loew circuits have booked for their principal theatres in the metropolitan districts the Selznick encore on "Up the Road with Sallie" and the Selznick special, "Who Am I?" for showing during late June and the month of July.

Two more Select specials, "The Whip" and "The Midnight Patrol" are going into the same list of Fox and Loew theatres during the next few weeks.

J. C. BREIL

Willis and Inglis Alter Activities

Enlarging the scope of its work in the motion picture industry, the firm of Willis and Inglis announces that, beginning July first, it will discontinue its agency and booking department to confine its activities to production, management, the financing of companies and to film exploitation.

It will continue, however, to act in an advisory capacity between producers and distributors and to retain and enlarge its present book-and-play department.

Aubrey and Avery Directing Comedy

Co-directed by Charles Avery, Jimmy Aubrey is busy at Hollywood with his new comedy, "The Riot," which is on Vitagraph's recently announced September-October release list.

In this picture—the first Aubrey comedy under the star's new contract with Vitagraph—Helen Kesler lends her talents as leading woman, while Fred Bretherton does the "heavy."

Equipment of G. M. Laboratory Enables It to Produce Several Million Feet of Film Weekly

In keeping with the rapid strides being made in the technical development of the motion picture industry, there is perhaps no better evidence than that presented in the recently completed G-M Laboratories, located at Eighth and Pierce avenues, Long Island City.

With a weekly capacity of several millions of feet with one shift working, each successive stage through which the film passes is a revelation of modern ingenuity and inventiveness.

This enormous capacity is due to the fact that the laboratory is equipped with every possible modern mechanical improvement, insuring valuable conservation of time and turning out product with the maximum effect and minimum effort.

Built of Concrete

The building is constructed of concrete, occupying half of a city block or approximately fifteen thousand square feet of floor space on its three floors. The room plan of the building has been designed to facilitate transporting the film from one step in the process to the next. The ground floor contains the air purifiers, furnace room, water filters, electrical apparatus and such equipment. About the whole building there is an air of large working spaces, perfect cleanliness and total lack of confusion.

Following the progress of the film from the time the raw stock leaves the stock-room until it is sent for delivery through the shipping department, the film is consigned, first, of course, to the perforating and printing room, which is equipped with Bell and Howell printers and perforators. From there it passes to the developing department. This room contains a number of mechanical developers, into which the print is threaded at one end and in twenty-three minutes emerges at the other end of the long, narrow device a completely dried and spool wound print ready for projection.

These developing machines, which were constructed by the laboratory builders themselves, and of which they are justifiably proud, make it possible for the print to progress through each step in the process without being touched by human hands and confine the process to but one machine. The film passes through a developing tank first, then into hypo; it is washed next, then tinted and toned if necessary, after which it is dried in a blowing compartment, washed air passing over it, and then it is polished and wound on a spool on the outside of machine.

Developing Machine Regulated

The print now goes to the examining room, where are fifteen Simplex projectors. From there it is transported to a huge room devoted to the cutting and patching department. It should be noted here that the developing machine is time regulated as regards the speed at which the various footings of the print must be developed, insuring an even tone.

Sample Print for Timing

To get this timing correct a sample print is developed in a department devoted solely to that work and the time needed for each scene or title is noted and then adjusted on the developing machine accordingly.

The chemical laboratory is on the top floor. The baths are mixed and transported mechanically, doing away with all carrying of fluids through the building and maintaining an even temperature and strength. Near it is a reclaiming apparatus where the hypo is reclaimed after it has been used in the developing process for the silrestaurant where the employees may ver there is in it.

The plant contains a large, airy have luncheon. The prices on the bill of fare are adjusted as low as possible to keep them within the cost of the food. The chef is paid by the establishment. There is a rest room for the women.

"The Old Nest" Acclaimed By Critics as Great Production

Goldwyn's production of Rupert Hughes' story of the home, "The Old Nest," which opened a pre-release showing in a "legitimate" theatre, the Astor, New York, on Tuesday night, June 28, "registered" a hit with the motion picture reviewers of New York City. It was accorded praise such as has seldom been given a photoplay in New York.

The dramatic and comedy values of 'The Old Nest" were enhanced by the musical setting given it by S. L. Rothafel, presentation manager of the Capitol Theatre.

The reviewer of the New York Times said of "The Old Nest:" "They've done it. Rupert Hughes as author and Reginald Barker as director, with the aid of an evenly excellent cast, have made a mother-love picture that is sentimental without being sloppy. It's marked 'sterling' in every scene. Her (Mary Alden's) performance is the best thing of its kind seen here."

The Herald said: "If Rupert Hughes were writing 'The Old Nest' for a city editor instead of a picture producer, a kindly boss might tell him casually that he'd turned out 'some pretty good sob stuff.' Which means that the new Goldwyn film contains elements that are likely to make a spectator laugh a lot and want to swallow hard several times and maybe in the end go home to mother. It's a well done picture."

The Morning World said: "While it remains—and that may be for a long time, since this photoplay has an undeniable appeal—there will be an inspiration for something other than laughter on Broadway. * * * 'The Old Nest' is consistent, coherent and clear. It tells its undramatic and simple story effectively and well."

The Telegraph said: "One of the most appealing screen stories seen in many a day. * * * Just a parting warning, if you are inclined to be sentimental and have a soft spot in your heart for home and mother, go well stocked with handkerchiefs." The Evening World said of the picture: "One of the most entertaining that Broadway has seen. A photodrama that all will enjoy."

Evening Telegram: "Rupert Hughes has struck with unerring aim that same appealing note that rings through 'Mother o' Mine.' He has shown mother love in all its poignant pathos, and he has done so simply and convincingly, without exaggeration."

The Evening Journal: "Told with splendid direction, fine photography, a remarkable cast and some intelligent, dignified subtitles." Evening Globe: "The story has been developed with such simplicity and sincerity as to make it as true a picture of every-day home life as has ever been caught by the camera. * * * That really remarkable actress, Mary Alden, dominates the cast."

The Mail: "The first night audience sat through it in absorbed silence, and at the end there came applause that was genuine, spontaneous and whole -hearted, born of the deep impress the picture had made."

Evening Sun: "There was a wholesome atmosphere about it that made it well worth while. * * * The performance of Mary Alden ranks high among the mother portrayals of stage and screen."

Cecil Is Added

With the engagement of Edward Cecil the cast of "There Are No Villains," Viola Dana's latest picture, the second of the Bayard Veiller productions for Metro, is complete.

This photoplay is founded on a story by Frank R. Adams. Mr. Veiller will direct and John Arnold will photograph.

J. C. Breil Holds Unique Place in Motion Picture Music Field

Ranking as one of America's greatest presentation artists, Joseph Carl Breil, holds a prominent position on the staff of musical celebrities compiling synchronized music scores, for Synchronized Scenario Music Company, 64 East Jackson Boulevard, Chicago.

Mr. Breil has been called "The Father of Motion Picture Music," since he wrote the original score for the first of the Famous-Players' productions, "Queen Elizabeth," when that picture was released in 1912. The scoring of this picture, it is said, was the first attempt made up to that time to adapt a regular thematic score to a motion picture presentation.

To Carl Edouarde, another prominent member of the Synchronized staff, fell the task of directing this score with his then, Regent Theatre Symphony Orchestra. Thus these two men can both claim the distinction of being the pioneers in musical presentations such as are offered in motion picture theatres now.

Credit should also be given to S. L. Rothafel, the manager of the Regent Theatre, since it was through his foresight alone that such elaborate presentations were made possible in those early days.

Joseph Carl Breil has had an interesting career in the musical world.

Among his best work was the score for "Caberia," which score helped so materially in putting that splendid production over. He also scored "The Birth of a Nation."

Selznick Claims Excellence in Style and Class of Production

It has all along been claimed by Lewis J. Selznick that his production outlays have been made with a view to investing money in his presentations with discretion and good judgment. Thus in the matter of staging, costuming and general embellishment is indicated an atmosphere that is most readily comprehended under the heading of "class."

Because of the nature of the stories she has lately appeared in, Elaine Hammerstein's presentations are cited as particularly expressive of the Selznick purpose. In his advertising announcements Mr. Selznick has repeated the expression, "Staged in Splendid Selznick Style," and the Elaine Hammerstein issues are held to fully substantiate this claim to distinction.

Picture showmen who have exhibited "The Daughter Pays," "Pleasure Seekers," "Poor, Dear Margaret Kirby," "The Miracle of Manhattan" and "The Girl from Nowhere" have watched their screens bear witness, not alone to the presence of production investment, but also to the wise and effective manner in which expenditures have been made for scenery and costumes.

Putting money into a picture for the sake of claiming great investments does not always, by any means, result in effective picturization. Producers repeatedly instance huge sums that have been invested to obtain a single scene with footage and effect meagerly disproportionate to the results that might well have been expected.

For the Selznick product it is claimed that economy does not mean restriction; rather does a liberal outlay, under proper guidance, make for a better appearance and work results that actually show in the picture. Holding a company idle for three days while the director waits upon the mood of a horse who is expected to "laugh" may be all right, but Mr. Selznick claims that he spends his production money with more sanity and with vastly better screen results.

Justine Johnstone Plays Two Parts in "A Heart to Let"

Harriet Lummis Smith's book, "Agatha's Aunt," is the basis of "A Heart to Let," in which Justine Johnstone is starred. Miss Johnstone appears as a character much different than any she has before essayed, being that of an aged woman. This is an assumed character, of course, her actual part being that of Agatha Kent, a very beautiful young woman, a role which Miss Johnstone is particularly well equipped to portray.

The story concerns Burton Forbes, a young man temporarily blind, who goes to the country for his health. Agatha, for reasons best shown in the picture, disguises herself as her aunt. This leads to many humorous complications and finally to a romance between Agatha and Forbes.

The exterior scenes of "A Heart to Let" were taken down in Atlanta and Savannah, Georgia, a great deal of the action taking place near the former city on the famous estate of Arthur Solomon, a multi-millionaire, who kindly consented to the use of his grounds for that purpose.

Edward Dillion, who directed Miss Johnstone in "Sheltered Daughters," also directed her in this picture, which is the fourth she has made for Realart. He was assisted by J. Gordon Cooper and George Folsey was at the camera.

Miss Johnstone's supporting cast includes such players as Harrison Ford, Marcia Harris, Thomas Carr, Elizabeth Garrison, Winifred Dryson, Claude Cooper, and James Harrison. The scenario was written by Frank S. Bereford.

Backer Sends Out Novel Remembrance

Franklyn E. Backer, president of Horizon Pictures, Inc., has not waited until Christmas to show state right buyers that they have not been forgotten, but now, in the midst of the warm weather, is sending to each a leather covered and gold embossed memorandum book with a letter to the effect that when the book is full, additional leaves can be secured by dropping a line to Horizon.

Burr to Handle Dixon Scenic Poems

C. C. Burr, president of the Affilated Distributors, Inc., has contracted for the exclusive distributing rights to the Rollin Lester Dixon scenic poems.

Mr. Dixon is a well known painter of the "great out-doors," and he was entrusted recently with the making of the photographic records of the haunts, customs, art and warfare of the American Indian for the Wanamaker Indian Commission.

ELEGANCE OF SURROUNDINGS AND APPAREL ARE FEATURES OF SELZNICK PRODUCTIONS

And this claim of the producing company is substantiated by these scenes in which Elaine Hammerstein appears. Upper left, "The Miracle of Manhattan"; lower left, "Poor, Dear Margaret Kirby"; centre, "Pleasure Seekers"; upper right, "The Girl from Nowhere"; lower right, "The Daughter Pays"

Live News from Everywhere

San Francisco

W. C. Wheeler, who has been connected with the San Francisco Vitagraph office for several years, has been appointed manager of this branch. Since the resignation of Frank Burhans the duties of this office have been filled by District Manager H. Bradley Fish, who makes his headquarters there. Mr. Fish is making a trip to Chicago and since he will be away for time decided to name a permanent manager.

* * *

Ben Westland, of the San Francisco Universal staff, who has been spending several months at Seattle, has returned to the California metropolis and in addition to his duties as manager of publicity for the Universal exchange has been made assistant manager of the Frolic Theatre. The Universal exchange is reversing the procedure of most film exchanges and instead of cutting down on help is adding to its staff. H. L. Weed, formerly with Vitagraph, is now associated with it as salesman and another film inspector has been added.

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W. A. Crank, San Francisco resident manager for the F. B. Warren Corporation, has taken over temporary quarters at 170 Golden Gate avenue. The permanent exchange building being erected for this firm on Turn street will not ready until late in the Fall.

* * *

Fred W. Voigt, manager of the San Francisco Metro office, has left for New York to attend the Metro convention. He plans to visit all the Western offices on his return trip. In summing up Metro business for the first half of the year it has been found that every release in this period has secured a booking in a downtown first-run house.

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Penny & Blair, who conduct moving picture houses at Redding, Cal., have taken over the People's Theatre at Cloverdale, and have closed it for remodeling and redecorating.

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E. B. Buckwalter, of Susanville, Cal., was a recent visitor at San Francisco, where he purchased equipment for a new theatre being erected in that lumbering center.

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The Lincoln School at San Leandro, Cal., has added a moving picture machine to its educational facilities.

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The Allied Amusement Industries of Northern California is taking a keen interest in the project of the B-B Campaign Committee for raising a fund of $1,500,000 for advertising the advantages of San Francisco and the surrounding territory in a national way and a special meeting of its members is to be held shortly to discuss ways and means of raising the quota that has been set against amusement interests. This organization was the first to indorse the booster movement and attracted much attention to the project at its inception by putting on a monster ball which was attended by leading film stars. It is now taking a prominent part in the plan of building a bridge to join the east-bay units of the Greater San Francisco with the mother city.

* * *

The California Theatre, San Francisco, recently offered its patrons an all-comedy bill in "The Traveling Salesman," featuring Roscoe Arbuckle, and "The Bakery," with Larry Semon. This combination was enhanced by the personal appearance of both of these fun makers, Arbuckle having driven up from Los Angeles in his famous custom-built car, made in a local shop.

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Mrs. Bessie Chapman Wright, president of the Patrician Productions, Inc., of San Francisco, is making a business trip to Chicago and New York. Work on the first picture of this company will be commenced immediately upon her return.

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A movement has been launched at Fresno, Cal., by church interests for the closing of all theatres in that city on Sunday.

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Jefferson M. Asher, of the Richmond Theatres Company, San Francisco, announces that a moving picture house with a seating capacity of 1,400 will be erected at Dinuba, Cal., as the first of a chain of houses in small California cities.

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The Unique Theatre at Napa, Cal., has been purchased by E. C. Crystal, who will remodel the building and convert it into stores.

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Bids are being invited for the erection of the new Paramount Theatre on L street, Sacramento, Cal. L. F. Parks, the architect, is now on the ground.

Baltimore

Held up at the point of pistols, John J. Carlin and Thomas L. Keating, president and vice-president, respectively, of the Carlin Amusement Company, were robbed of $3,700 one afternoon last week on Pennsylvania avenue and Gold street. The money was in a bag. Mr. Carlin, who is also an officer of the Circle Theatre Company, and Mr. Keating were taking it from Carlin's Amusement Park to be deposited. They were proceeding south on Pennsylvania avenue when the car driven by the bandits, all of whom were well dressed and wore caps but no masks, drove west to Gold street right in front of them. Five of the bandits climbed aboard the Carlin car, forced the two occupants to get out and immediately drove off with it. While there was plenty of traffic on North avenue at the time, the thing happened so quickly that it was hardly noticed until Mr. Carlin and Mr. Keating were forced from the machine. Mr. Carlin immediately telephoned the police. Mr. Keating got into a taxicab and sped after the bandit car.

* * *

A fiesta and Moving Picture Industrial Exposition was held at the Fifth Regiment Armory for the benefit of the One Hundred and Fifteenth Infantry fund, from June 18 to 25, excepting Sunday. A moving picture was produced with Baltimore talent, by Harry Lewy, a Baltimore film man. Its title is "Maryland's Own: a Love Drama." The event was managed by Al. Leichter of New York and J. W. Berry. The play was directed by George M. Simpson and the leading male role was played by Vinton Reid, who has had stage experience and played parts with the Selznick and Norma Talmadge companies.

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A "snake" amendment was added to the ordinance introduced in the First Branch of the City Council recently, asking for permission for the Dudley Amusement Company to build a picture theatre at North avenue and Wolfe street, which would have made the ordinance worthless because it limited the exhibitions at the theatre to this year. The person who amended it could not be found and the clerk had attached it because there was no signature and he took this to believe that the originator of the ordinance had made it. Councilman John G. Scott had expected a member of the seeond branch to kill it and it passed both branches and is now before Mayor William F. Broening for his signature.

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An order directing that approximately $12,000, from the sale of Francis X. Bushman's real estate, which has been held by the trustees, be divided between Mr. Bushman's judgment creditors and his di-

LAUGHTER AND SORROW, BRIGHTNESS AND SCARS, ARE DISTRIBUTED

Pretty indiscriminately over the face of this old globe, and in "The Face of the World," an Irvin V. Willat production for Hodkinson, these facts are perfectly reflected

vorced wife on her claim for unpaid alimony, has been signed in the Circuit Court of Towson, Md., by Judge Frank I. Duncan. There has been an agreement between the parties and this order conformed with it.

* * *

Accompanied by his family, Frank A. Hornig, proprietor of the Horn Theatre, 2018 West Pratt street, motored to Long Island during the week of June 27, and is now enjoying a ten-day vacation.

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The official government war film, "Flashes of Action," was shown at the New Lyceum Theatre during the week of June 27. The show was given under the auspices and for the benefit of the Associated Posts of the American Legion in Baltimore. The admission prices were: matinees, 25 cents; nights, 50 and 25 cents. Music was furnished by a six-piece orchestra and the affair was in the hands of a committee headed by Warrne S. Lloyd.

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A business trip to New York City was taken by J. M. Willis of the Merit Film Company and M. A. Berger of the Apex Film Company, for several days during the week of June 20.

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So that the Boy Scouts of Baltimore could see the activities of the 301 representatives of the Boy Scout organizations throughout America while on their trip through England recently, Louis A. DeHoff, of the New Theatre, ran a Kineto Review showing the trip on the screen at that theatre during the week of June 27 and reduced the price of admission to all Boy Scouts in uniform to 20 cents.

* * *

The Sunset Theatre, 1110 South Charles street, has been purchased by Abe Marks and will be refitted and remodeled. This playhouse has been under the management of Joseph Fields, who also manages the Leader Theatre.

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The Cluster Theatre, 303 South Broadway, which is owned by Benjamin Cluster, who is also the proprietor of the Liberty and Family theatres and has an interest in the Crystal and Waverly theatres, closed on Saturday, June 25, so that a new and larger playhouse can be built. The present building will be razed and an entirely new theatre, three stories high, built. There will be a balcony.

* * *

The Select Pictures Corporation will now be represented in Baltimore by J. A. Cunningham, who is well known to the local exhibitors. Mr. Cunningham managed the old Mutual office in Baltimore several years ago.

* * *

With a report of good results, Frederick Klein, Baltimore representative of the Associated Producers, returned from a trip through the Virginia territory during the week of June 13.

Indiana

Yeggmen entered the office of the American Theatre at Terre Haute last Sunday night, after the theatre had been closed for the night, blew open the safe with a charge of nitroglycerine and escaped with about $1,500 in currency. The money taken represented the greater part of the Sunday receipts. Shannon Katzenbach, manager, discovered the burglary when he entered the office Monday morning.

* * *

Walter E. Talley, proprietor of the Empire Theatre at Milan, has received $250 on his promise not to operate the theatre on Sunday from June 19 to January 1, 1922. When Mr. Talley asserted that the Sunday shows would earn him a net profit of approximately $250 from now until the first of the year, a check for that amount was given him on condition that he discontinue the Sunday shows. The amount was subscribed by the various church workers and members of the Sunday schools of the town. Mr. Talley was arrested recently for operating his theatre on Sunday, but the jury disagreed. The case is to be dismissed and the church workers have agreed to pay the costs.

* * *

One of Gary's many picture theatres, the Strand, has just passed out of existence. The building, which is located at 1631 Broadway, will be transformed from a theatre into a store by Joseph Pagilo. The Strand for a time was one of the city's most popular picture theatres.

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Through a deal completed last week, the Riviera Theatre at Anderson has leased the Starland Theatre of that place and will operate the two under one management. Harry Van Nuys, who has been managing the Riviera, also will direct the policy of the Starland. Charles Coffin, who has been manager of the Starland, has gone to Kokomo to be associated with Frank G. Heller in the management of the Victory Theatre of that place.

* * *

Thieves this week played havoc with the fishing aspirations of Floyd Brown, manager of the Associated First National Indianapolis exchange. Mr. Brown had just completed preparations for an extended fishing trip at some of the Hoosier lakes and had just invested in a new supply of rods, reels, tackle and other casting equipment, which he had deposited in the rear of his automobile. He left the machine in front of his office for a short time, and when he started to drive home for the provisions and other fishing accessories, he found that thieves had helped themselves to the tackle.

* * *

Harry J. Sterling, of Chicago, charged with robbing the safe of the Orpheum Theatre at Elkhart of $750 a few months ago, pleaded guilty in the Superior court in Elkhart county this week and was sentenced to the state reformatory for fourteen years and fined the amount of the theft. Shortly after his arrest he escaped from the county jail but was arrested later at Napoleon, Ohio.

* * *

By a unanimous vote, the business and professional men of Greentown have tabooed free picture shows for the summer and have planned to substitute weekly band concerts. It was the opinion of the business men that the kind of pictures given at the free exhibitions did not offer the inducement to out-of-town visitors that the band concerts do. It seemed to be the general opinion of the meeting that persons anxious to see the "movies" would prefer paying admission to a regular theatre than to stand around and view the kind that were given free of charge.

* * *

The annual meeting of the directors of the Frankfort Theatre Company, which operates the Blinn, Princess and Royal theatres, was held last week at the First National Bank Building. All of the old officers and directors were re-elected for the ensuing year. One of the questions discussed was in regard to the Blinn, which was recently damaged by fire. A number of the stockholders seemed to be in favor of selling the property while the others were in favor of rebuilding it. Another meeting will be held later to decide definitely on the matter.

* * *

Through the courtesy of the managements of the Blackstone and Orpheum theatres at South Bend, more than thirty persons, most of them former soldiers obliged to spend a few days in the city while waiting for claims to be acted upon or for reports to be made by the Federal Board of Vocational Education, were given free admission to the two theatres during May. This does not include a large number of former soldiers who are patients at the Healthwin Hospital who have been honor guests at the two theatres. The Blackstone has also cooperated by providing free screen entertainment at the hospital.

Canada

H. N. Jernberg, of Winnipeg, who severed his connection as manager of the Allen Theatre, Winnipeg, recently, has associated himself with an independent film distributing organization which is directed by Charles L. Stephenson, of Toronto, one of the pioneer film men of Canada. With Messrs. Stephenson and Jernberg is F. W. Crosbie, of Toronto, who is also well known throughout moving picture circles of the Dominion. This syndicate is now engaged in the booking and presentation of "The County Fair" in Western Canada.

Mr. Jernberg has charge of the publicity and exploitation work, while Mr. Crosbie is the director of sales for the syndicate. Mr. Jern-

HE'S GOING TO UNDERTAKE SOMETHING DANGEROUS

Is Harry Carey in Universal's "Desperate Trails," and she's telling him good-bye. Probably, though, he was only "spoofing," for there he is peeping out of the box

berg has had twelve years' experience as an exhibitor in Winnipeg.

* * *

One of the few remaining theatres in Canada which were built according to the English plan of having the screen at the front of the house has been closed to permit the remodeling of the theatre so that the audience will face the rear of the house as in practically all other Canadian theatres. This is the Furby Theatre, of Winnipeg. The seating arrangement is being reversed and the change will permit the installation of more seats.

* * *

Herbert L. Gage, of Toronto, has been appointed manager of the Allen Theatre, of Winnipeg, in succession to H. N. Jernberg, who resigned recently.

* * *

Announcement is made that Layton Bros., 550 St. Catherine street, Montreal, one of the large music houses of that city, have been appointed local distributors of the Fotoplayer. Layton Bros. are also sole agents for the Robert Morton pipe organs. Special demonstrations of the Fotoplayer have been held in the showrooms of the company for the benefit of local and out-of-town exhibitors.

St. Louis

The Independent Film Exchange has held a reorganization election according to an announcement made by President Barney Fegan on June 25.

Fegan states that the interest of J. Ray Weinbrenner in the company has been transferred to Michael Cluney and Charles E. Ballweg. Cluney, who is a retired member of the Merchants' Exchange, has been made vice-president of the company while Ballweg succeeds Weinbrenner as secretary-treasurer. Fegan continues as president.

* * *

The Empress Theatre, Olive street, near Grand avenue, which has been closed for the summer season, will be reopened in September with a decided change in policy.

Instead of being an almost strictly vaudeville house, the Empress management has decided to show a five-reel feature film at each performance the coming season. Current news reels will also be shown.

* * *

Jerome Safrone, new St. Louis manager for Robertson-Cole, was elected recently to membership in the St. Louis Film Board of Trade.

* * *

Barney J. Fegan has disposed of his interests in the St. Louis Synchronized Scenario Music Company to Ben F. Cornwell, Fred Freideger, Bert Boaz and Robert Marsh. Samuel Werner, of the United Film Company, has taken over the distribution in Southern Illinois and Eastern Missouri.

* * *

The Reed, Yenn & Hays circuit is said to have started construction of a handsome new theatre at Marion, Ill. This house when completed will cost approximately $75,000.

* * *

Florence Patke, local manager for Peacock, announces purchase by that company of the Southern Illinois and Eastern Missouri rights to the Tony Sarg cartoons and also the "Problem Eternal," featuring Joe Moore and Eileen Sedgwick. The Missouri Theatre has booked the cartoons.

* * *

The Royal Theatre, Sixth street, near Olive street, has been closed for the summer. In the off-season it will be repainted and remodeled

* * *

Seventeen theatres in Greater St. Louis and forty-three elsewhere in the territory of the local Paramount exchange booked Paramount pictures solid during Paramount week, which closed last Saturday. Hundreds of other theatres showed Paramount pictures during part of the week.

* * *

Advice from Mexico, Mo., is that city is to have a new theatre, the Rivoli, this fall. The new house will seat 600.

* * *

F. J. Warren, Kansas City manager for Standard Film Corporation, was a visitor the past week. He came East to look after a road show in which he is interested.

* * *

Gerald Akers, local Paramount manager, who has been promoted to assistant general sales manager for that organization, was presented with a handsome coffee percolator at a banquet given in his honor by the St. Louis Film Board of Trade at the Elks' Club recently. Edward Dustin, of the Producers Film Corporation, who recently recovered from a nervous breakdown, was also a guest of honor at the banquet. Eddie told his experiences as a producer in his inimitable way, winning much applause with his funny quips.

* * *

The St. Louis Film Board of Trade at its next meeting will set the date for the boat excursion to be given aboard the steamer J. S. some time in August.

* * *

Skouras Brothers Enterprises last week celebrated the first anniversary of their purchase of the Grand Central Theatre. An interesting musical review of the year was an added attraction in honor of the occasion.

* * *

Loew managers believe in the power of suggestion, especially in the summer time when it is hot. To help their patrons forget humidity and other things the name of the Kings Theatre has been changed for the summer to the Kool Kings.

Louisville

Although terrific heat continues, the movie trade has increased a little during the last week and conditions have taken a turn for the better. An unusually good run of pictures has been shown in Louisville during recent weeks, and it is the opinion of the exhibitors that this last week has been the last word in good pictures. Features have been the word and every house has had a picture that was at least worthy of mention.

* * *

The Alamo Theatre interests have just completed their new marquee and will have it in operation within the next few days. As an attraction, it will be among the leading ones in the city for it may be seen from any part of Fourth street and the four-line, ten foot electric letter boards on each end can be read from ten to twelve blocks away. The marquee is forty-four feet long, twelve feet in width and the ends measure ten by twelve feet. The front is decorated with running lights surrounding large four-foot letters spelling the name "Alamo."

The under side of the marquee, and around the edge, has been fitted with sunken, frosted glass covered lights that will illuminate the entrance and lobby. Immediately above the marquee is suspended a huge illuminating sign with running lights, inclosing the name of the theatre.

* * *

The Great Southern Film Corporation, Louisville's representative in the motion picture industry and engaged in the work of filming and producing educational and industrial films, has recently enlarged its capacity and moved to more expansive quarters. In the matter of laboratory equipment the plant is one of the largest in the eleven southern states and several thousand dollars worth of new equipment has been added since their move to the new quarters.

* * *

Among recent incorporations listed is that of the Idle Hour Amusement Company at Somerset, Ky. The corporation has been incorporated to the extent of $10,000 and the papers were filed by H. L. Black, T. G. McClaskey, F. D. Miller and J. E. Lawhorn. The limit of debt has been placed at $10,000.

* * *

The Mary Anderson, a B. F. Keith theatre and used formerly for vaudeville, has recently been turned over to the exclusive running of motion pictures. A standard price has been set and any seat in the house may be had for twenty cents. This is a little out of the ordinary for Louisville as the same price governs both the afternoon and evening shows.

Missouri

The fact that advertising is no longer a mere statement of the goods a merchant has to sell how much, and where, but embodies the creation of an impression, an idea, and finally a want, has led John P. Goring, publicity man for the Famous Players-Lasky Corp. in this territory, to develop a large field in novelty advertising. Mr. Goring originated a clever way of exploiting "Behold My Wife," "Heliotrope" and "Forbidden Fruit."

* * *

The Famous Players-Lasky Corporation in this territory are already enthusiastically planning for the fourth annual Paramount week. Postal cards are being mailed to exhibitors which contain such sayings as : "Don't think it over—Put It Over," "The world forgets quickly—save all but those who advertise," "1921, Get ready—set—go!" Paramount Week — Dedicated to those who have lost their smile," "That part of a company's service which does you the most good is the part which is not written in the contract."

The distributing center here is also sending out "gold-edged" certificates, asking exhibitors to sign and return if they intend to book Paramount pictures during the week of September 4 to 10. The responses to this have been very big indeed, according to J. P. Goring, publicity manager.

* * *

The film business is very slow in this territory. Exchanges which have bought high priced pictures are having a very hard time selling them to exhibitors. Those who have maintained the policy of buying popular priced pictures are finding themselves not so badly off. However, Roy E. Churchill, district manager for Robertson-Cole, has just returned from a trip through the Kansas territory and reports that conditions are improving gradually.

* * *

Until recently theatre owners in smal towns advertised very little in the daily newspaper—a small ad usually was inserted which told of the attraction at a certain theatre for that particular day. Now these same papers print so much motion picture advertising that a special "moving section" has been created and advertising has gone forward by leaps and bounds. A typical instance is the "Herington Times," of Herington, Kansas. This paper now has its movie.

* * *

Howard G. Ramsay, of Eldorado, Kansas, has taken over the Belmont Theatre and is remodelling it. It will be opened soon under the name of "The Palace."

* * *

R. E. Gruener of this city has purchased the Lona Theatre, Sedalia, Mo., with its organ and fixtures from W. H. Powell, receiver for the theatre. Gruener paid $13,000 for an equity in the theatre, etc., subject to a mortgage for $56,700 held by the Farm and Home Savings Association of Nevada, Mo. The Lona Theatre was erected a year ago. It cost $160,000. T. H. Johnson, contractor who built the theatre has a bill of $34,000 against the Lona Theatre Company. Other claims against the company aggregate $24,000, according to dispatches from Sedalia.

* * *

The Famous Players Missouri Corporation has just completed the purchase from Mrs. Elvira Manewal for $19,500 of a handsome fourteen-room residence at 3732 Washington avenue. The structure will be remodeled into an office building and will be the future home of Paramount pictures here.

* * *

Gerald Akers, former St. Louis Paramount manager, departed for New York last Friday to assume his new duties as assistant general sales manager for Famous Players-Lasky.

* * *

Tom Reed of the Reed, Yenn & Hays Co., owners of numerous theatres in the vicinity of Duquoin, Ill., was a caller to the local Metro office during the week.

* * *

Lew Maroni of the Palace and Gem Theatres, Johnston City, Ill., was another visitor of the week. He reported that business in that section is slowly coming back.

* * *

Stanley Wright has taken over the Grand Theatre, Jacksonville, Ill. He called at the Associated Producers' office Friday and contracted for Joe Desberger's entire program for the coming year.

Newest Reviews and Comments

"Wealth"

William D. Taylor's Production Starring Ethel Clayton Is a Smart But Superficial Criticism of American Life.

Reviewed by Edward Weitzel

It is just like a blooming Englishman to come over to the United States and start in grinding out novels intended to show up our many virtues and equally numerous bad points. Cosmo Hamilton seems to have had a jolly time exposing our national weaknesses in his screen stories, and in his latest output for the silent drama he has taken a shot at our worship of the Almighty Dollar. Under the title of "Wealth" he has gathered together characters and situations that reflect more or less cleverly certain social phases he has observed on this side of the Atlantic. His theme is a live one. As the Paramount press book asks: "What more apropos plot could be conceived than one which tells Twentieth Century Americans that money is a curse when it removes the incentive to work?" Mr. Hamilton has turned his spotlight upon this blemish on the cheek of our material prosperity and made out a fairly strong case against us.

In accomplishing this he has chosen his persons of wealth from distinctly third rate material, Mrs. Dominick, his most representative gold spoon user, being decidedly disagreeable from nearly every point of view, a sufferer from neurasthenia and chronic selfishness. Small wonder that her only son scorns to support his wife and himself by the sweat of his brow, with Mama's checkbook his to command. There are scenes where the young wife and mother is made to feel that the mother-in-law joke is anything but funny; and it is even possible to regret that Mary McLeod, the young artist who marries Philip Dominick, does not own a more rigid backbone when she is shut out from her sick baby. At times the tale is irritating rather than entertaining, and a children's hospital fire episode has been pitched into it headlong, but, after a prosy first half, it settles down to business and pulls off a satisfactory finish. Taking one consideration with another it is probably quite as truthful and comprehensive a criticism of American manners as seen through English eyes as an American would toss off under similar circumstances while completing a contract with a British cinema concern. "Wealth" is a smart but superficial analysis of American life.

The acting and the production go a long way toward rendering the theme and its deductions acceptable. Ethel Clayton is very earnest and convincing as Mary McLeod and again displays her fine taste in frocks and headgear. Herbert Rawlinson as Philip Dominick is the true son of his mother and always consistent to the author's portrait. Claire McDowell is another of the faithful, her Mrs. Dominick embodying the exact traits given her by author Hamilton. Released by Paramount.

The Cast

Mary McLeod.....Ethel Clayton
Phillip Dominick.....Herbert Rawlinson
Gordon Townsend.....J. M. Dumont
Oliver Marshall.....Lawrence W. Steers
Irving Seaton.....George Periolat
Mrs. Dominick.....Claire McDowell
Estelle Rolland.....Jean Acker
Dr. Howard.....Richard Wayne

Scenario by Julia Crawford Ivers
Directed by William D. Taylor
Cameraman, James C. Van Trees
Length, 5,131 Feet

The Story

A young artist, Mary McLeod, meets Philip Dominick, a lively young millionaire, on the train when she has forgotten her ticket. He forces her to take his drawing room, and retires to the smoking car. After a short wooing they are married and Mary learns that her husband is content to live on the money given him by his mother. Mrs. Dominick worships money, and wants to separate the couple and marry Philip to a society girl. Mary begs her husband to take her away from the Dominick home but agrees to stay until after her child is born. The grandmother assumes full charge of the little one, but, despite careful nursing, it dies. Through a misunderstanding Mary leaves and returns to her studio. Philip follows her. Awake at last to the curse money has been to him he promises his wife to support her by his own labor, and the reconciliation is completed.

Program and Exploitation Catchlines: Ethel Clayton Finds That Money Is a Curse When as Mary McLeod She Marries a Rich Woman's Son Who Is Satisfied to Live on His Mother's Checkbook. The Story Is Told in "Wealth," a Paramount Release.

Exploitation Angles: Play up the theme of the story and hammer away at that, offering it as "a scathing arraignment of our social institutions by a famous Englishman" and similar lines. That will get it over best.

"The Outlaw of the Wilderness"

Why there is a price on the head of the wolf of the Western plains, and why every man's hand is against him is illustrated in the National Non-Theatrical Motion Picture's, Inc., film, "The Outlaw of the Wilderness."

It follows, by pictures, the depredations of a pair of wolves, showing them hunting other animals that roam the plains and forests, and tells in interesting captions how they prey also on domestic animals. One of the marauders is finally shown caught in a steel-trap, and later on the other is brought down by a huntsman. The pelts of these animals in some states, brings $100 each, the captions reveal. T. S. daP.

"The Lone Trapper"

Scenes of a snow-covered wilderness and mountains and ravines help to set off the interesting episodes in National Non-Theatrical Motion Pictures, Inc., film, "The Lone Trapper."

This picture shows how valuable furs are obtained, the trapper spending months in the northland in bleak winter waiting patiently to snare the valuable animals of the region. How the traps are set and baited, and then the finding of the trapped animals by the trapper on his rounds, are interesting details. Figures are also given showing the worth of the different furs, and finally the return of "The Lone Trapper" to the cabin of his family, loaded down with pelts, after months spent on his hunting expedition. T. S. daP.

"Friday the Thirteenth"

Termed by the producers a "double-header" comedy as two separate themes furnish bases for the laughs, "Friday the Thirteenth," a Hallroom Boys Comedy featuring Sid Smith and distributed through Federated Exchanges, is well up to the standard set by previous releases in this series. As the title implies, superstition forms the basis for a majority of the action, Percy and Ferdie on this double Jonah day meeting with all sorts of trouble with horseshoes, ladders, etc. The action, however, turns naturally into a burlesque scene in a chiropractor or ostcopath or some similar office, as a safe falls on Percy and he gets all bunged up. There are several good laughs in the production, and the scene in the doctor's office gives Sid Smith an opportunity for good comedy as well as some of his acrobatic stunts. C. S. S.

"The Bronze Bell"

Ince-Vance Special Is Highly Colored Romance of India Released by Paramount.

Reviewed by Edward Weitzel

Louis Joseph Vance let his imagination run riot when he wrote "The Bronze Bell, a highly colored romance of India, supervised by Thomas H. Ince. The theme is the uprising of the natives against British rule, and the author has created a Hindu prince who renounces his country rather than lead a rebellion against foreign rule, and perhaps plunge the world into another war. Educated in England Har Dyal Rutton is favorably inclined toward the civilization of the Occident and defies his dying father's command and the wishes of his subjects when he returns to India and finds his province ripe for war. He refuses to lead the outbreak, and is overtaken by the vengeance of the Hindu priests. David Amber, an adventurous young chap, who bears a strange resemblance to the Prince, is mistaken for Rutton and has several narrow escapes from death when he goes to India and takes the dead ruler's place.

There is a love story bound up in the quick moving incidents and rapid shift of scenes, but the plot relies mostly upon the hints of the supernatural and the constant air of impending danger which are found in the picture. Of its kind it is a well contrived tale, melodramatic but always something doing. The production is pretentious and preserves the East Indian locale with skill. Courtenay Foote doubles the parts of the Prince and Amber. In build and histrionic ability he meets every requirement. Doris May is a bit too arch as Sophia Farrell, but is attractive and keeps well within the picture. John Davidson gives a careful and impressive character study of Salig Singh, the crafty prime minister who hates the Prince.

The Cast

Har Dyal Rutton / David Amber.....Courtenay Foote
Sophia Farrell.....Doris May
Salig Singh.....John Davidson
Nairaini.....Clare DuBrey
Chatterji.....Noble Johnson
LaBertouche.....Otto Hoffman
Captain Darrington.....Gerald Pring
Colonel Farrell.....C. Norman Hammond
Dogget.....Howard Crampton
Maharajah.....Fred Huntley

Scenario by Del Andrews and Louis Stevens
Directed by James W. Horne
Length, 5,507 Feet.

The Story

The bronze bell hung in a temple in India, and the priests claimed that it had the power of speech and could strike dead with fire anyone who defied its commands. When Har Dayl Rutton refused to head an uprising against the British and fled to the United States he was surprised to meet there David Amber, a young man who bore a strange likeness to himself. Later, an emissary from the Hindu priests, mistook Amber for his royal master and gave him a token that he must return or suffer death. The East Indian, feeling his end approaching, got Amber to promise to go to India and warn the British of the rebellion that is brewing. Amber is the more willing to go because the daughter of Colonel Farrell is to return to India and the Colonel is the British officer in charge of the troops at Har Dyal Rutton's province. Once in India Amber is readily accepted as the ruler, until he stands in the temple to be tried by the bronze bell. Here he is denounced by Salig Singh, the late ruler's prime minister. Before they can kill him, however, reinforcements arrive, and Amber reaches Miss Farrell just in time to save her from being stabbed by a jealous native woman of high rank. David and Sophia then and there acknowledge they cannot be happy unless they marry.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts—Special Cast—Seven Reels). R-207.
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.
A Ridin' Romeo. R-640.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.
Children of The Night (William Russell). R-845.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart. R-748; C-803.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749.
Get Your Man (Buck Jones). R-536; C-47.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.
Straight From the Shoulder (Buck Jones). R-112.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.
(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.

CLYDE COOK COMEDIES.
(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Gulde. R-639.

MUTT AND JEFF CARTOONS.
(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS-LASKY

April.

The Faith Healer (George Melford Production). 6,347 Ft.; R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft. R-846.
Too Wise Wives (Lois Weber Production). 5,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol. 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.
Too Wise Wives (Lois Weber Production). R-430.

June

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.) R-112.
One a Minute (Douglas MacLean). R-746.
The Bronze Bell (Ince—Vance Production).
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Lost Romance (DeMille Production). R-325.
The Woman God Changed (Cosmopolitan). R-538; C-803.
Too Much Speed (Wallace Reid). R-750.
The Golem (German Production). R-116.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.
(Two Reels Each).

Mar. 27—Out West.
April 3—The Bell Boy.
May 8—Moonshine.
June 12—The Cook.

PARAMOUNT-BURTON HOLMES' TRAVEL PICTURES.

May 1—A Polynesian Odyssey. R-328.
May 8—The Galata Bridge. R-328.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia. R-641.
June 5—The City of Algiers.
June 12—In New Madrid.
June 19—Liberated Jerusalem.
June 26—Marseilles.

VANDENBURGH SERIES.
(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial Juanita Hansen is star of "Yellow Arm" Serial.

Releases for Week of May 15.

No. 9 of The Avenging Arrow (The Auction Block).
No. 2 of The Sky Ranger (The Sinister Signal).
No Children (One Reel—"Snub" Pollard Comedy). P-204.

Releases for week of May 15.

The Lure of Ekypt (Six Parts). R-91; C-699.
No. 10 of The Avenging Arrow (Outwitted).
No. 3 of The Sky Ranger (In Hostile Hands).
A Straight Crook (One Part Comedy—Eddie Boland). R-210.

Releases for Week of May 22.

No. 11 of The Avenging Arrow (Dangerous Waters).
No. 4 of The Sky Ranger (Desert Law).
Big Game (Snub Pollard—One-Reel Comedy). R-428.

Releases for Week of May 29.

No. 12 of The Avenging Arrow (The House of Treachery).
No. 5 of The Sky Ranger (Mid-Air).
Outwitting the Timber Wolf (One Reel).
Save Your Money (One Reel Comedy—Snub Pollard). R-643.

Releases for Week of June 5.

The Heart Line (Leah Baird—Six Reel Drama). R-539; C-699.
No. 13 of The Avenging Arrow (On Perilous Grounds).
No. 6 of The Sky Ranger (The Crystal Prism).
Blue Sunday (Snub Pollard—One Reel Comedy). R-643.

Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snub Pollard—Rolin—One Reel Comedy). R-642.

Week of June 19.

No. 15 of The Avenging Arrow (The Toll of the Desert).
No. 8 of The Sky Ranger (Dropped from the Clouds).
No. 1 of The Yellow Arm (The House of Alarms).
Own Your Home (Snub Pollard—One Reel Rolin Comedy). R-848.
The Goose That Laid the Golden Egg (Cartoon—2/3 Reel—Fable Pictures, Inc.) R-116.

Week of June 26

No. 9 of The Sky Ranger (The House on the Roof).
No. 2 of The Yellow Arm (The Vengeance of the East.
The High Rollers (Snub Pollard one reel comedy).
The Fox (Bob and Bill—One reel).
Mice in Council (2/3 reel cartoon).

PATHE.

Releases for Week of July 3.

No. 10 of the Sky Ranger (Trapped).
No. 3 of The Yellow Arm (The Strange Disappearance).
You're Next (One-Reel Rolin Comedy—Pollard). R-111.
Without Benefit of Clery (Six-Reel Drama—Brunton). R-114.
The Rooster and The Eagle (Two-third Reel Cartoon Fable).

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.

CURRENT FILM RELEASE DATES

"813." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy—Six Parts) R-322.
What's a Wife Worth? (Cabanne Production —Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322.
If Women Only Knew (Six Parts). R-542.
Beach of Dreams. R-541.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115.

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879.
Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft. R-749.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production).
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.

GOLDWYN-BRAY.

Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.
(One Reel.)

Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

Indigo Sunday V; Vol. 49, P-630.
Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.

ASSO. PRODUCERS

Devotion.

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford —Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin).

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.

EDUCATIONAL FILMS CORP.

Selig-Rork.

The Northern Trail. R-111.
The Policeman and the Baby. R-111.
Kinograms (Sundays and Thursdays).

Chester Comedies.
(Two Reels.)

Ready to Serve.
Snooky's Wild Oats. R-112.

Christie Comedies.
(Two Reels.)

Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Southern Exposure.
Man vs. Women. R-751.
Scrapply Married. R-845.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermaid Comedies.

The Three Jokers. R-328.
Bang. R-643.
Robinson Crusoe, Ltd. R-111.

Vanity Comedies.

Rocking the Boat. R-541.
Spooners. R-746.
How She Lied. R-112.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.

One Peek Was Plenty. R-876.
The Red Trail's End.

Gayety Comedies.

Money Talks. R-430.
Sweet Revenge. R-643.

Chester Screenics.

From Dear to Dam.
Buzz-z-.

Miscellaneous.

Golf (Slow Motion).
Dixie. R-643.

Punch.

The Love Egg. R-111.

REALART PICTURES

She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846.
The Land of Hope (Alice Brady). R-114.
Such a Little Queen (Constance Binney).
Moonlight and Honeysuckle (Mary Miles Minter).
A Heart to Let (Justine Johnstone).
Don't Call Me Little Girl (Mary Miles Minter). R-113.
A Private Scandal (May McAvory). R-847.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

JEWELS

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
Once to Every Woman (Six Reels—Dorothy Phillips).
The Devil's Passkey (Seven Reels).
Under Crimson Skies (Elmo Lincoln—Seven Reels).

JEWEL COMEDIES

A Monkey Hero (Joe Martin).
Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).

SPECIAL ATTRACTIONS

The Wallop (Harry Carey). R-207; C-267.
Wolves of the North (Eva Novak). R-323; C-1387.
Cheated Love (Carmel Myers). R-430.
The Man Tamer (Gladys Walton). R-538; C-699.
Thunder Isalnd (Edith Roberts). R-845.
The Beautiful Gambler (Grace Darmond). R-641.
The Fighting Lover (Frank Mayo). R-751.
Desperate Trails (Harry Carey). R-115.
The Kiss (Carmel Myers).

SERIALS

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).

WESTERN DRAMAS
(Two Reels Each.)

Fighting Blood (Jaok Perrin).
The Wild, Wild West (Hoot Gibson).
Bandits Beware (Hoot Gibson).
Stand Up and Fight (Jack Perrin).
The Heart of Arizona (Eileen Sedgwick).
The Girl in The Saddle (Eileen Sedgwick).
The Movie Trail (Hoot Gibson).

CENTURY COMEDIES
(Two Reels Each.)

A Dollar's Worth (Harry Sweet).
For Sale (R-205).
Custard's Last Stand (Zip Monty).
On Account.
Pals (Brownie, the Dog).
Wood Simps (Century Lions).
Society Dogs (Brownie).

STAR COMEDIES
(One Reel Each.)

Rubbing It In (Billy Fletcher).
Hearts and Flour (Dorothy Wolbert).
Rubes and Boobs (Billy Fletcher). R-639.
Uneasy Money (Robert Anderson).
Meet My Husband (Billy Fletcher).
An Awful Bull (Billy Fletcher).
The Skylark.

FEDERATED EXCHANGES

Ford Weekly.
Screen Snapshots.

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.

His First Honeymoon.
Bride and Gloom.
In and Out.

HALLROOM COMEDIES.

False Roomers. R; Vol. 49, P-995.
Their Dizzy Finish. R-641.
Circus Heroes. R-848
A Chile Romance. R-111.

Serial.

Miracles of the Jungle.

PIONEER FILM CORP.

Idle Hands (Gail Kane and J. Herbert Frank). C-R. P-1002; R-210.
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Stolen Moments (Margaret Namara—Six Reels). R-639.
The Barbarian (Monroe Salisbury—Six Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victory Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.

CURRENT FILM RELEASE DATES

Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.

The Broken Gate. R; Vol. 48, P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End R-113

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Cinderella's Twin (Viola Dana). R; Vol. 49, P-878; C-947.
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-748; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847.
Over the Wire (Alice Lake). R-116.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.
(Two Reels Each)

Now or Never.
Among Those Present.

FIRST NAT'L EXHIBITORS

Mama's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.
Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark). R-640; C-699.
Lessons in Love (Constance Talmadge). R-206; R-803
In the Heart of a Fool (Allen Dwan Production). R-327.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641. C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production).
Stranger Than Fiction (Katherine MacDonald).

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-671048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

L·J·SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

The Wonderful Chance. R-210.
Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES

Bucking the Tiger. R-206; C-387.
The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.
(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

SELECT

The Servant Question William Collier).
Just Outside the Door (Edith Hallor).

REPUBLIC

The Great Shadow (Six Reels).
Man's Plaything.

SERIALS

The Whirlwind.
The Branded Four.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49. P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.
The Silver Car. R-541; C-47.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN'S PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.
Closed Doors. R-433; C-803.
Peggy Puts It Over.

LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy

JIMMY AUBREY COMEDIES.
Two Reels

The Decorator.
The Blizzard. R; Vol. 49, P-414.
The Tourist.
The Mysterious Stranger.
The Nuisance.
The Back Yard.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

MISCELLANEOUS RELEASES

KINETO COMPANY OF AMERICA, INC.
Kineto Reviews.
(Released Through National Exchanges, Inc.)
(One Reel)

Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

Second Series.

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

CHARLES URBAN'S MOVIE CHATS.
(Released Through State Rights Exchanges)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

MAX LINDER.

Be My Wife. R-750.

NATIONAL EXCHANGES.

Welcome Children. R-324.
Kineto Reviews (One Reel a Week).
The Great Reward (Burston Serial). R-336

MARION FAIRFAX.

The Lying Truth.

MARC KLAW, INC.

J' Accuse. C-495.

MANHATTAN FILM CORP.

Monster of Fate. R-537.

PERRY PLAYS, INC.

Heedless Moths (Audrey Munson). R-748.

U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

HARRY LEVEY.

The Solar System (Five Reels). R-752.

CURRENT FILM RELEASE DATES

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) R-113.

ARROW FILM CORP.

Features

Dead or Alive (Jack Hoxie). R-846.
The Tame Cat.
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.
Hank Man Series.
Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ALLIED DISTRIBUTING CORPORATION.

Alt and Howell Comedies.

(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Muriel Ostriche Productions (One a Month).

ASSOCIATED PHOTOPLAYS.

The Wolverine.
Western Hearts. R-749.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons)

Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.

(One Reel.)

Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Tusun Comedies.

Cabareting Under difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.

(One Reel)

Some Party.
Well! Well!

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Queen of Hearts.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.

New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91.
Kazan (Seven Reels—Curwood Story). R-85.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.)

(Two Reels Each.)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

JAXON FILM CORP.

The Rich Slave. R-747.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-inLaw?
Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.

REELCRAFT PICTURES CORPORATION.

Aladdin.

Tuning Up (One Part).
Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
Oh, Daddy (Two Parts).

Sun-Lite Comedies.

Baby! Baby! (Two Parts).

Franey.

The Janitor.
The Plumber.

Paragon.

Fowl Bird.
Under Dog.
Snip.
Cop Blue Jay.
Yap.

Bud and His Buddies.

Cuba.
Sour Gun Bosco.
Nifty Jippers.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

SALIENT FILMS, INC.

The Shadow (Muriel Ostriche).

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol 48, P-150; C-R, P-282.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

WILK AND WILK.

(Lee Kids Comedies.)

The Circus Imps.
The Dixie Madcaps.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

PROJECTION

By F. H. RICHARDSON

New England Projectionists' Convention

Nat Bregstein, of Moving Picture World force, sent us the following communication a few days ago:

Dear Mr. Richardson: Knowing that you are laid up for repairs, and receiving an invitation from Brother Burke, president of the Boston Projectionists Local, to attend the district convention in Brockton, Mass., May 29, I concluded to accept and see how the projectionists do things.

I quickly discovered that they know how to start things going and finish them. The official pow-wow was full of fireworks. Fifty-three delegates were present, representing the projectionists and stage hands of New England. International President Lemke also was on deck.

The Convention was held at Pythian Hall, and from local headquarters to that place the natives were given a look-see at the beautiful badges worn by the delegates.

Around noon the boys got down to business, and from remarks by various speakers it is no difficult thing to understand that the projectionists not only know what they want, but generally get about what they want about when they want it.

I am of course not expected to give out the actual business transacted, but am inclosing a photo of all the delegates. Providence was selected as the district convention meting place next year.

Not a Union Fire

The glass talking machine is awarded to the delegate who had a speech on his chest and waited until the convention was adjourned to spill it.

During the banquet, the Mayor of Brockton delivered some of the chin goods and the chief of the fire department also spoke. His oration, however, was interrupted by the ringing of the fire bell. The chief was about to leave at a gallop when someone informed him it was not a union fire, whereupon he continued his speech.

George Berry, Power's projectionist of Providence, R. I., was in attendance at the convention. Several of the boys asked the World representative about our old friend, Billy Frank, now assistant manager of the Projection Machine Company. We informed him that William was busy flat hunting.

It will be clearly understood that the editor of this department isn't responsible for the aforesaid notes concerning the New England convention. He is sorry that he was not there himself, but agrees with the writer upon at least one thing, viz.: projectionists usually know what they want and how to go about getting it, or at least some of it.

Undoubtedly these district conventions do a lot of good. If I am still in the land of the living when the convention is pulled off at Providence next summer, and the boys want us to, we'll undertake to be on the job. Meanwhile, please aim any bricks heaved at the author of the report of this convention in the general direction of Friend Bregstein.

Wants the Answer

Herman Bobbe of New York City asks:

Will you give me some clear understanding as to how many amperes I get when I connect one 110 volt, 25 ampere, and 110 volt, 40 ampere rheostat in series on 220 volt supply? In the third edition of the handbook you give 220 minus 48, divided by the amperage.

I do not get the right amperage, so let me know why. I attended two different "moving picture operating schools" and both gave me different answers. One told me 31 amperes and the other 42. I have also asked a few projectionists who could not tell me the right answer.

Figures Approximately Correct

The figures you quote from the handbook are approximately correct, but they give you the required number of open resistance. By the application of Ohm's law we get the result in amperage by dividing the impressed voltage opposed by the rheostat. Resistance is offered (voltage of the supply lines) by the Ohm's resistance opposed thereto.

In projection work, not all the resistance is by the rheostat, by the circuit, the arc lamp and the arc, but for practical purposes we disregard everything but the resistance opposed by the rheostat and by the arc itself, because the resistance of the projection circuit and the lamp are too small to be taken into account, where the figuring is in any event approximate only.

And now to consider your proposition: First, we must ascertain the resistance offered by each rheostat. The arc resistance is a variable quantity, and the only way to get correct results would be to measure the resistance of the arc, which of course could not be done, since at the time of figuring the arc would not be in existence. We would, therefore, not knowwhat its exact resistance would be.

Voltage Varies

D. C. arc voltage varies from about 48 to 60. The old practice was to take 48 as the arc voltage constant, I think, we might now perhaps better substitute 55, although the actual figure may, as we said, be anything from 48 to 60.

The office of the rheostat is to reduce or break down the voltage to the arc voltage, therefore if we subtract the arc voltage from the line voltage, we have, as a result, the voltage which must be consumed in the rheostat. One rheostat is 110 volt, 25 ampere and the other 110 volt, 40 ampere. Query: What is their combined resistance in series?

To find the resistance of the 110 volt, 25 ampere rheostat, we subtract from 110, which leaves 55 as the voltage which the rheostat is expected to break down or consume when delivering 25 amperes. We next divide 55 by 25, which gives us 2.2 Ohms as the actual resistance of the rheostat.

By the same process, we find the resistance of the 40 ampere rheostat to be 1.375 Ohms, hence the resistance of the two coupled together in series would be approximately 2.2 + 1.375 = 3.5 + ohms.

We, therefore, will have 3.5 ohms resistance opposed to 220 volts — 55 = 165 volts, and 165 divided by 3.4 = 44 + amperes, so that the combination could not be used, since the wires or grids of the 25 ampere rheostat would be to small for that amperage.

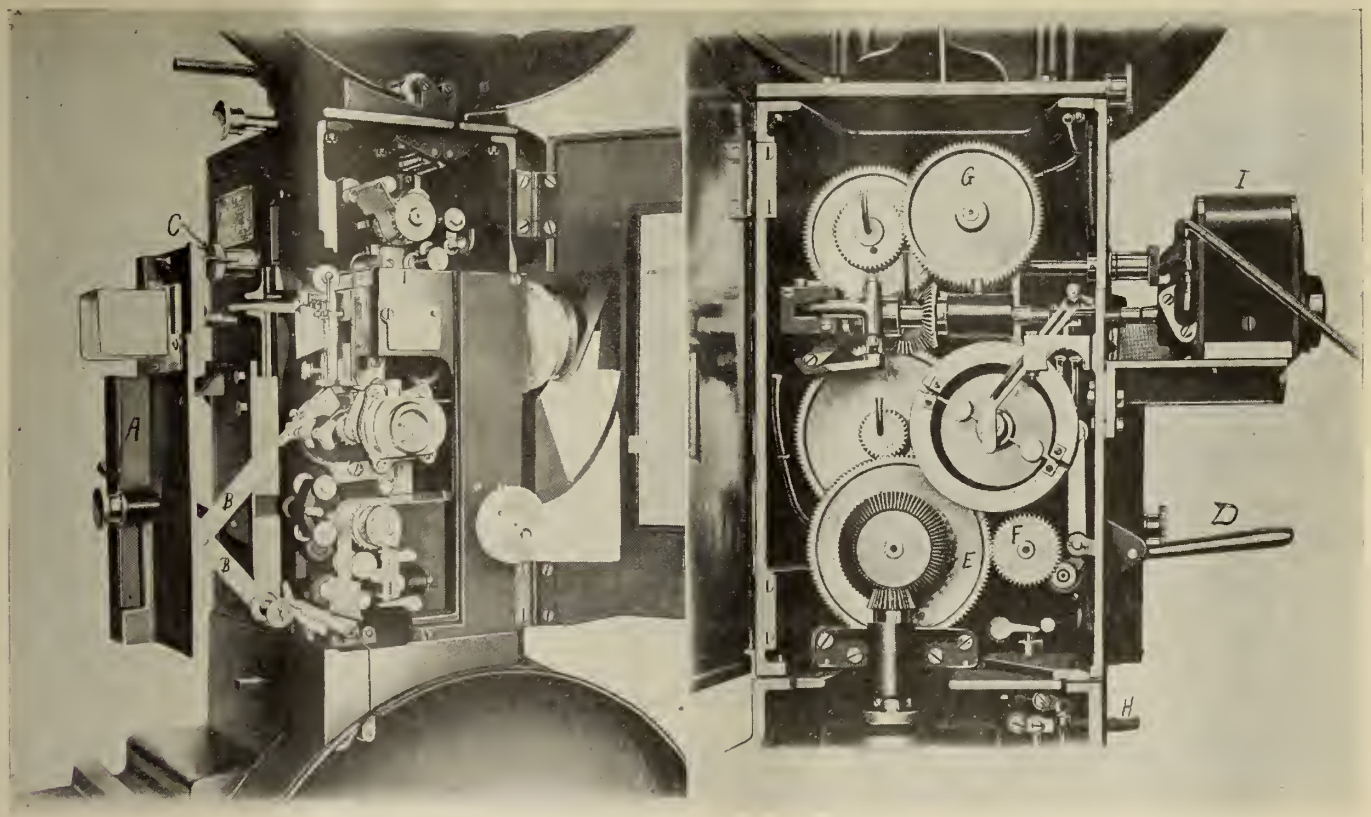
All this sounds very complicated, but once you understand the principle involved the thing really is very simple. You should, however, clearly understand that in matters of this kind the results will of necessity approximate only.

It is practically impossible to figure such things closely, because the element of arc resistance must be estimated.

Note: The 42 ampere answer would be approximately carried if 48 wire taken as the arc voltage constant.

HERE THEY ARE

Projectionists and Stage-Hands Delegates to the New England district convention, Brockton, Mass., Sunday, May 27, 1921



ILLUSTRATIONS ONE AND TWO
Showing in detail the mechanism of the U. T. E. Proctor projector

U. T. E. Proctor Projector

Well, boys, here it is. Look it over and see what you think of it! It is the youngest member of the projector family, but for a baby it is pretty well "growed up." It has been several years in development. It is the new U. T. E. Proctor Projector.

In illustration one we have a view of the right side of the mechanism with the door of the casing open. A is the front cover of the inclosing casing, which is pulled straight back, as shown, for threading. It is held by lazy tong BB. The film is held to the upper and to the lower sprocket by means of two idler rollers, and is held to the intermittent sprocket by means of idler shoes.

At the bottom of the mechanism we see two parts with coil springs. These parts constitute an arrangement by means of which the light is cut off and the projector automatically stopped in case the film breaks. The magazines are sufficiently large to accommodate a two thousand foot reel with sufficient space to spare to allow of grasping the edges of the reel for removal.

There are two tension adjustment screws, one at the top and one at the bottom of the gate. Thumb screw C controls the focusing of projection lens.

Intermittent a Complete Unit

The intermittent is made as a complete unit. By this we mean that the intermittent movement in self-contained and is detachable. It may be removed by taking out three very accessible screws and, by an ingenious arrangement, a new intermittent may be installed, without in any way disturbing the timing of the revolving shutter. The whole operation of removing an intermittent unit and replacing it with another, all ready to run, should consume considerably less than five minutes.

In illustration two we see the left hand side of the mechanism, with the casing door open. The location of framing handle D is shown; the various oil tubes; the automatic fire shutter governor in the center of the fly-wheel; the shutter driving mechanism, and the driving gears of the mechanism. Gear E is driven by the pinion attached to the upper end of the speed control friction disc shaft. F is the lower sprocket driving gear, and G the gear which drives the upper sprocket.

H is a brake lever by means of which the projector speed may be slowed up for short titles, etc., without disturbing the speed adjustment of the projector.

Part I is not an integral part of the machine, but an accessory. It is the driving mechanism for an instrument which records the speed of projection.

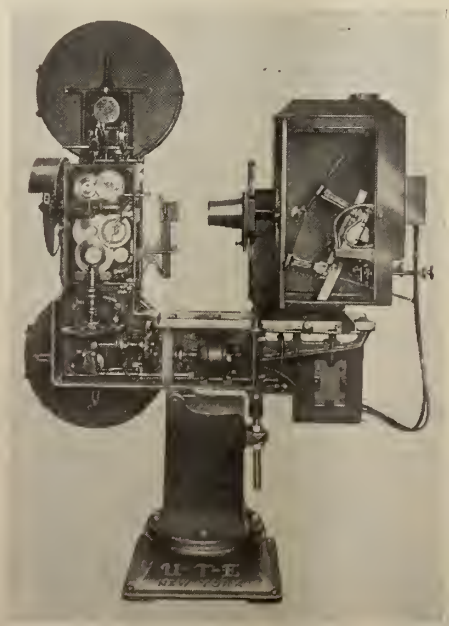


ILLUSTRATION THREE
Showing the U. T. E. Proctor projector in its entirety

The Mechanical Line-Up

Illustration three shows the whole mechanical line-up, from the driving motor to the top of the mechanism. Illustration two extends down to a point about opposite the top of the lower magazine in illustration three.

The revolving shutter has a metal guard, and its spindle and driving mechanism is constructed as a removable unit, the same as is the intermittent movement. The revolving shutter shaft is about ½ inch in diameter, and there is an arrangement by means of which its length may be extended, if necessary, in order to reach the aerial image.

When the slide carrier is not in use it lifts up out of the way. The lamp is of rugged construction and has all the necessary adjustments. Wires from the projector table switch lead to a junction box attached to the back of the lamp house. From this junction box asbestos covered wires lead to the lamp. These short wires are extremely flexible and may be removed and replaced with new ones without in any way interfering with the other wires—a good stunt.

Tilting Arrangement

The arrangement for tilting the projector to any desired angle may be seen in illustration three. It is simple and effective.

The stereopticon attachment may be seen in illustration three. It swings up out of the way when not in use. Personally, it is something that we believe should be done away with on all professional projectors. It is a nuisance, for which there is no real necessity.

For the projection of slides it is only necessary to install a stereopticon, which need not be at all costly. However, until such time as projector manufacturers get together and agree to simultaneously discard the stereopticon attachment, it will doubtless be continued.

And there you are, gentlemen. We welcome the U. T. E. Proctor Projector into the field because it is a good projector, well designed and well constructed. Mr. Proctor, its designer, is entitled to much credit. He is a man of ability and ideas. The United Theatre Equip-

ment Corporation is to be congratulated that it enters the field with a projector which meets the exacting requirements of today.

We now have five professional projectors on the market in this country, every one of which we consider superior to any foreign built projector it has been our privilege to examine.

Criticism Criticised

Not long ago we received a letter from a Canadian projectionist who had visited Vancouver, Alberta and some other cities. He criticized theatres and projection in Vancouver to some extent, spoke highly of the work in Alberta, and, if we remember rightly, one theatre in Lethbridge. We did not print this criticism because, as I have before set forth in the department, we have found that such criticism merely serves to stir up a lot of argument, and it is usual for the editor to be left holding the bag, because he has no means of knowing positively who is right and who is wrong.

In order to straighten the matter up and see if there were any just grounds for criticism, we sent a copy of the letter to Vancouver. We now have before us a letter from Marvin Thoreau, projectionist of Allen Theatre, Vancouver, who, first having made clear the fact that he writes for himself only, and not for Local 348, says:

At the last meeting of Local 348, the copy of a letter you received from a Saskatchewan projectionist was read. To say that this letter was inconsistent is putting it mildly. How did its writer know what kind of equipment our boys were working with? How did he know what amperage, etc., what grade of carbons and what kind of screens they were using, to say nothing of other things which may operate to injure screen results? How could he judge the quality of our provincial examination? Would you, Brother Richardson, judge the quality of an examination by dropping into a few theatres where projectionists who had passed the examination were working and that, too, without coming up to the projection room to examine into all matters connected with the work? I'll say you would not!

Barring a Few Things

Barring those things due to general carelessness, such as travel ghost, flicker, framing, change over, handling of the arc, is there such an awful lot by means of which to judge a man's technical knowledge by merely watching his show?

Please understand I grant that a real expert projection engineer might know precisely what caused many things which might be wrong, but I doubt if the Saskatchewan Brother has the knowledge necessary to do that.

Inquires have been made, but no one who can remember this man having visited a projection room; also the officials seem to have no record of his having tried the examination. If he did try he certainly did not pass.

Most of our men are hampered by more or less inferior equipment and insufficient current. Of the two houses he did compliment, one has a lighting system which you, during your visit here, said was ideal. The other is kept practically dark and the orchestra plays without light most of the time, thus putting their screen in an enormous shadow box, with no light within eighty feet of it.

Had he visited a few of our projection rooms he would have found us anything but unprogressive. Practically all the men have done everything within their power to make their equipment modern. I believe every one of our large houses, and most of the small ones (including suburban), have lens ports stopped to the size of the light beam, revolving shutters properly designed and at the proper point of the beam, condenser according to lens table, and at least the front wall painted black.

Slow Rewinds

Most of our rewinds are slow, and many are the ingenious devices the boys have constructed to make their equipment handle with greater ease. Personally, I am of the opinion that if a census were taken as to the Handbook, the lens chart and the projection department students, our Local would be about ninety-nine and ninety-nine one hundredths per cent. to the good.

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MOVING PICTURE WORLD
516 FIFTH AVENUE
NEW YORK

This man says he visited the new Allen, where he expected so much and found so little. He says the pictures went in and out of focus several times. This caused a big laugh, because projectionists know that ninety-five per cent. of the out of focus troubles of today are in the films themselves. I have run many pictures, and you no doubt have witnessed the same in New York, which had certain scenes entirely unfit for projection. This same man says the orchestra lights were absolutely murdering the picture at the Allen. This, Brother Richardson, is in some ways a fact, but he failed to note the main cause of so much light on the screen, viz.: our theatre is decorated in extremely light colors—white, with a little pink and light blue. Near the screen everything is white, except a four-inch strip of black at the top and bottom of the picture and at the sides about eighteen inches of black border, which helps a little. We have ten mirrors, about five feet wide and fifteen feet high, on the sides of the auditorium. These are very pretty, but they certainly do their share in reflecting light. At the time of the Easterner's visit we had our orchestra stands badly placed. Now, however, we have a real progressive manager, George Clark, and believe me he is willing to do anything to improve projection. We have altered the lights burning during projection, and all of the orchestra lights are now muzzled.

Condenser Beam Enclosed

In the projection room we have Power's 6B's, with type "E" lamp houses. We use two type "S" Simplexes in the reviewing room. We have our condenser beam enclosed, long shutter spindle to reach the aerial image, condensers calculated to per Griffiths latest method, lamp houses ventilated and illuminated, and the projection lens are of a well-known make and large in diameter, but they require too much stopping down to be much good.

Some day I hope to bury them and install the new three combination projection lenses. I have constructed my own arc control which gives perfect satisfaction.

My working mate, Michael Curry (we have no chief, and under our circumstances see no reason for one), and are re-arranging many things. This is a new theatre and Rome was not built in a day. To get satisfactory results we find it takes a lot of thinking and much experimenting.

In closing, Brother Richardson, let me say just this: when anyone says any first-class Vancouver theatre is getting poor projection he tells that which is not true. We may make mistakes, being only human, but take it from me, Vancouver projection will average as high, if not higher than any city of its size anywhere."

Answer Is Simple

I suppose you wonder why I have given space to Vancouver's letter without having printed the criticism. The answer is simple. I want to illustrate the point I have made that the printing of criticism, no matter what may have been intended by its maker, merely brings on an argument, with the editor in no position to say this one is right or that one is wrong.

In the matter of Vancouver, however, I believe what Brother Thoreau has said is fact. Very likely there are faults in projection in Vancouver, but it does not necessarily follow that those faults are chargeable to the projectionist who may be and probably is hampered by conditions over which he has no control.

I have said before, and I repeat: I believe members of Local 348, Vancouver, are, as a body, among the best men in the profession when it comes to knowledge of technical things relating thereto. Is is, of course, quite true that some of them may be careless and permit travel ghost, out-of-frame, etc., faults. It is also true that carelessness is often encouraged by a theatre manager who creates conditions making high-class work impossible.

The editor of this department is an honorary member of Local 348 and is deeply appreciative of that membership. He carries a good many honorary membership cards in Locals and projection societies, but values none more highly than that of 348.

With regard to Saskatchewan's criticism, we believe it was made honestly enough, but that the good Brother, lacking experience in such matters, failed in his purpose because he described only those things he actually saw, without examining into or investigating the reasons for the faults he saw. I think, myself, that Vancouver projection will compare favorably with any other city of its size.

The
MOVING PICTURE WORLD
Is the Buyer's Guide
of the Film Industry
Progressive Exhibitors
CONSULT IT
Wise Manufacturers
ADVERTISE IN IT

Oil Pan for Power's

The Service Products Company, Oakland, Cal., are putting out a device which seems to be servicable and practical. It consists of a pressed steel pan something like 5/16 inches deep, designed to be placed under the Power's mechanism.

There are suitably located holes through which the anchoring bolts pass, and the pan is just a little larger than the base of the mechanism and is shaped along the same outline, except in front, where it extends out about two inches, with a sort of snout in the bottom of which a hollow tube is soldered. On the bottom of this tube is a provision by means of which a receptacle can be held.

The idea is that this pan will catch the surplus oil, which will train down through the tube into the receptacle.

It is rather a sad commentary that there are projectionists sufficiently careless or stupid in the matter of oiling their projectors that a device of this kind is necessary.

The fact remains, however, in many instances it is necessary, unless the oil is to run on down and over the lower magazine. We can recommend the device to all projectionists who use a Power's projector and a surplus of oil. The pan will only raise the projector mechanism about 1/32 inches, so that the optical line-up will not be, to any extent, interfered with.

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One of these houses will cost one million and a half. One will cost a million, another will cost half a million. Two houses will cost four hundred thousand each. One will cost three hundred thousand, two will cost two hundred and fifty thousand each, one will cost two hundred and twenty-five thousand, two will cost two hundred thousand each, one will cost one hundred and eighty thousand, two will cost one hundred and fifty thousand each, one will cost one hundred and twenty-five thousand while six will cost one hundred thousand each.

When we get below the hundred thousand dollar mark, the expenditure runs as follows: One house will cost eighty thousand, three will cost seventy-five thousand each, two will cost fifty thousand each, one will cost forty-five thousand, two will cost forty thousand each, one will cost thirty-five thousand. Then there are three at thirty thousand each, two at twenty-five thousand, one at twenty thousand, one at fifteen thousand, two at ten thousand and one at eight thousand.

And the above includes only those houses in the list for which a definite amount of expenditure is named. The total amount that these picture theatre building activities represent is far greater than the seven-odd million dollars itemized above.

Is it any wonder that the picture house of today represents one of the finest fields for cultivation by those who have building products or mechanical equipment to place on the market?

Picture Theatres Projected

GRIDLEY, CAL.—James McNichols has purchased business of Fink Theatre.

WILMINGTON, DEL.—National Non-Theatrical Motion Pictures, Inc., has been organized with $650,000 capital to produce and exhibit pictures.

CHICAGO, ILL.—F. W. Bara, care Anthony Charvat, 2621 South Millard avenue, will erect two-story brick film development shop and garage, 32 x 34 feet, on Komesky avenue, near 13th street, to cost $8,000.

BALTIMORE.—Edmonson Amusement Company, 2100 Edmondson avenue, will erect moving picture theatre at 12 and 14 East 25th street. Address Louis Slichter, president.

ANN ARBOR, MICH.—Michigan Union Building, which was badly damaged by fire two years ago, will be converted into theatre.

SAULT STE. MARIE, MICH.—W. George Cook, manager Temple Theatre, is new owner Strand.

KEARNY, NEB.—B. B. Peirce has purchased Kearny Opera House for $50,000.

NORFOLK, NEB.—C. J. Kremer and F. L. Sanders, Stanton, have purchased Auditorium and Lyric theatres from Frank Flynn and August Manske.

MONTCLAIR, N. J.—H. H. Wellenbrink, 636 Bloomfield avenue, has plans by Reilly & Hall, 405 Lexington avenue, New York, for three-story brick moving picture theatre and office building, 150 by 153 feet, to be erected at Bloomfield avenue and Seymour street, to cost $400,000.

NEWARK, N. J.—Beacon Corporation, 984 Broad street, has plans by W. Albert Swasey, 11 Park avenue, New York, for two-story brick, limestone and terra cotta theatre, 100 by 160 feet, to cost $1,000,000.

TOMS RIVER, N. J.—Trace Theatre Company, Inc., has plans by G. B. Webb, 1358 Broadway, New York, for rebuilding three-story brick theatre.

WEST HOBOKEN, N. J.—Roosevelt Theatre Corporation, 150 Summit avenue, has plans by W. E. Lehman, 738 Broad street, Newark, for moving picture theatre to be erected at southeast corner Summit avenue and Courtland street, to cost $225,000.

WEST ORANGE, N. J.—Weiss & Segschneider will build one-story brick and cement block addition to moving picture theatre at 33 Freeman street, to cost $15,000.

BABYLON, N. Y.—Active Amusement Company contemplates erecting theatre on Deerpark avenue, to cost $75,000.

BROOKLYN, N. Y.—Lubroth & Lubroth, 64 Court street, are preparing plans for one-story brick and terra-cotta trim moving picture theatre, 60 by 100 feet, to be erected on 65th street, to cost $40,000.

BROOKLYN—Maurice Quinlan, 2781 Fulton street, has plans by Abraham Farber, 1746 Pitkin avenue, for one-story brick theatre, 80 by 90 feet, at southeast corner Sheffield and New Lots avenue, to cost $35,000.

CANTON, N. Y.—M. Byron Rogers has plans by Lansing & Green, Sherman Building, Watertown, for two-story brick moving picture theatre, 54 by 130 feet, to be erected on Main street, to cost $30,000.

MALONE, N. Y.—Feehan & Kirk have acquired Hogle Theatre site on Main street for erection new theatre, with seating capacity of 1,000, to cost $75,000.

MAMARONECK, N. Y.—John Lynn, White Plains, has purchased site on Mamaroneck avenue for erection contemplated theatre.

MIDDLETOWN, N. Y.—Jardin Company, Inc., 507 Fifth avenue, New York, has contract to erect theatre at 62 North street for Middletown Theatre Company, Inc., to cost $180,000.

NEW YORK.—Brighton Construction Company has purchased site on Sheepshead road, Brighton station, for erection theatre, to cost $100,000.

NEW YORK.—William Harawitz has plans by Nathan Langor, 81 East 125th street, for two-story brick moving picture theatre, 43 by 100 feet, to be erected at 1703-5 Third avenue, to cost $30,000.

NEW YORK, N. Y.—Jonas King has leased site at 2180 Third avenue for erection of moving picture theatre.

NEW YORK.—Samuel Minskoff and S. & L. Building Company have plans by Irving Margon for one-story theatre and store building to be erected at northeast corner Jerome avenue and Kingsbridge road, to cost $80,000.

NEW YORK.—Cosmopolitan Theatre Company, Inc., has plans by E. Schoen for theatre to be erected at 1569 First avenue and 340-52 East 82d street, to cost $200,000.

NEW YORK, N. Y.—Manfreed Amusement Company has plans by M. Deutsch, 50 Church street, for theatre, to cost $40,000.

NIAGARA FALLS.—Cataract Amusement Company, 31 Falls street, has plans by Henry L. Spann, 152 West Chippewa street, Buffalo, for three-story brick and terra-cotta moving picture theatre, store and office building, to be erected at 31 Falls street.

NIAGARA FALLS, N. Y.—H. Lumberg, 36 Falls street, has plans by I. M. Lewis, 503 Congress Building, Detroit, Mich., for one and two-story brick theatre and store building, 99 by 208 feet, to be erected on Third street, between Niagara and Ferry streets, to cost $500,000.

TROY, N. Y.—Herman L. and Abraham Symansky will erect moving picture theatre at 73-75 Third street.

GRAND FORKS, N. D.—C. W. and W. F. McKallor have taken over Orpheum Theatre.

CANTON, O.—Abrams Company has been organized by A. H. Abrams to erect theatre at Market and Court avenues, to cost $300,000.

CLEVELAND.—Thomas Urbansky, leather manufacturer, has plans by Henry Hradilek, Park Building, for theatre and commercial building to be erected at West 34th and Lorain streets, to cost $200,000. Building to be completed by September 15.

CLEVELAND.—I. Lieberman and Isaac Miller, 6411 Central avenue, have plans by A. F. Janowitz, 323 Permanent Building, for one-story brick and terra-cotta trim moving picture theatre and store building, 110 by 143 feet, to be erected at East 123rd and Tuscora streets, to cost $100,000.

CROOKSVILLE, O.—Fred E. and F. R. Gross, who recently purchased opera house, plan to make extensive improvements.

DAYTON, O.—Mecca Amusement Company has plans by Howard Germa, Schwind Building, for theatre to cost $75,000. Address Julius Leopold.

JAMESTOWN, O.—David Vanard has plans by H. W. Owens, Xenia, for one-story brick and stone-trim moving picture theatre, 29 by 100 feet, to cost $10,000.

OXFORD, O.—W. W. Boyd, president Western College, announces work will soon start on Nature Theatre.

TIFFIN, O.—Tiffin Amusement Company will erect theatre in heart of business district. Charles Stofer will be manager.

YOUNGSTOWN, O.—Charles Shutrump & Son, Home Savings & Loan Building, will convert old Y. M. C. A. Building at Champion and East Federal streets into brick and stone trim fireproof moving picture theatre.

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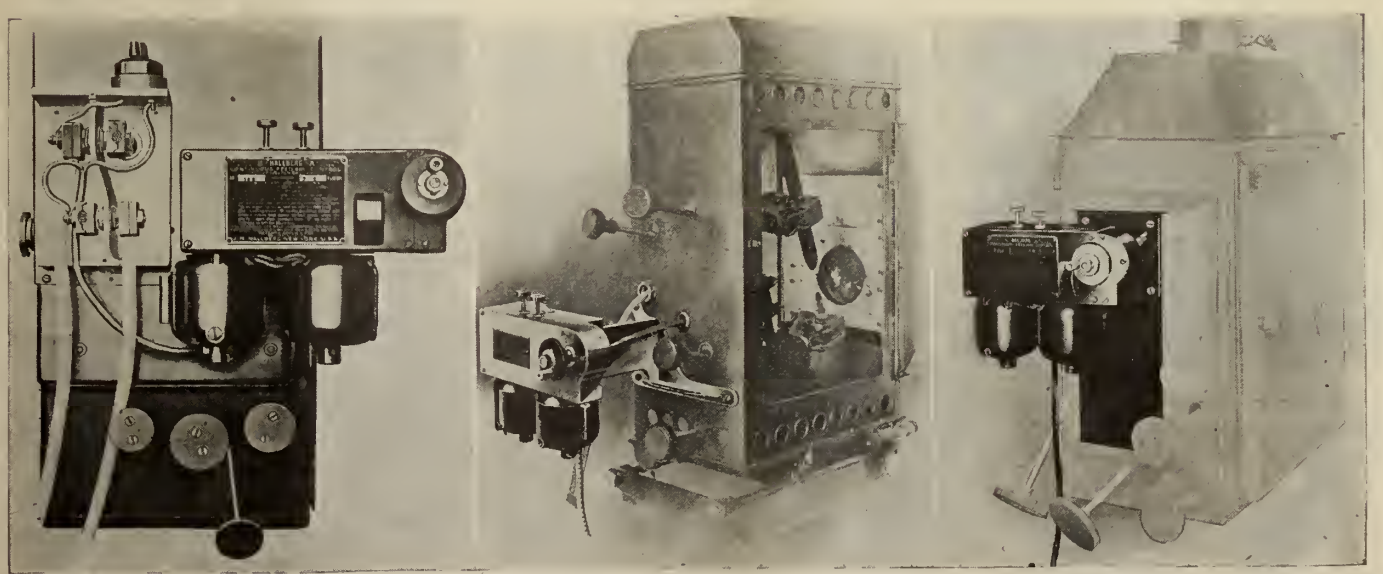

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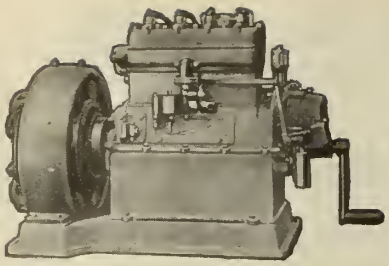

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YOUNGSTOWN, O.—Charles H. Miles, 411 Fitzgerald Building, 1142 Broadway, New York, has plans by Eugene De Rosa, 110 West 40th street, for three-story theatre and store building, 300 by 400 feet, to be erected on Market Court, to cost about $1,500,000.

YOUNGSTOWN, O.—Meritzer & Wintraub have plans by Jamison & Katsaris, Home Savings and Loan Building, for two-story brick, stone or terra-cotta trim moving picture theatre, store and office building, 50 by 100 feet, to be erected at Myrtle and Market streets, to cost $30,000.

OKLAHOMA CITY, OKLA.—Sunset Picture Production Company will erect studio. Address Ray Flohoe, president.

SAPULPA, OKLA.—George Shilkett, owner Rex Theatre, Nowata, has purchased moving picture theatre here.

ALTOONA, PA.—A. Jackson, 33 North Eighth street, Lebanon, has plans by J. A. Dempwolf, Casset Building, York, for one-story brick and reinforced concrete moving picture theatre, to cost $150,000.

ARDMORE, PA.—Stuckert & Company, Philadelphia, has contract to erect moving picture theatre on Lancaster pike, with seating capacity of 2,000, for Main Line Amusement Company, to cost $400,000. Will be known as Ardmore Theatre. Pipe organ costing $40,000 will be installed.

BRADDOCK, PA.—Ben Burle, moving picture exhibitor, plans to erect quarter million dollar theatre at 840-46 Braddock avenue.

BROWNSVILLE, PA.—Joseph Asa has plans by Emil Johnson, Fayette Title & Trust Building, Uniontown, for three-story brick and hollow tile theatre and dance hall, 50 by 100 feet.

GLENSIDE, PA.—Glenside Realty Company has plans by Seeburger & Rabenold, 1524 Chestnut street, Philadelphia, for one-story brick moving picture theatre, 65 by 108 feet, to be erected on Mt. Carmel avenue.

LEWISTOWN, PA.—Joseph M. Shverla has plans by John B. Harmon, 48 North Queen street, Lancaster, for interior alterations and an addition, 8 by 25 feet, to one-story moving picture theatre, to cost $25,000.

LUZERNE, PA.—Louis Marinos, 27 Main street, will erect one-story brick and stone trim moving picture and vaudeville theatre, 50 by 120 feet, to cost $50,000.

PHILADELPHIA—New York Amusement Company has plans by E. Allen Wilson, 1208 Chestnut street, for one-story brick moving picture theatre to be erected at northeast corner Fifth street and Wyoming avenue.

PHILADELPHIA, PA.—H. H. Kline, 1612 South Fourth street, is preparing plans for two-story brick and terra-cotta moving picture theatre, 75 by 150 feet, to be erected at 12-18 Susquehanna avenue.

PHILADELPHIA, PA.—Julius Dombro and Morris Cristol have purchased West Allegheny Theatre, 25th street and Allegheny avenue, for close to $75,000. It is a one-story building, 71 by 108.10, with seating capacity of 1,000. New owners will operate house.

PITTSBURGH—L. Naffah Covode has plans by Charles Geilser, Apollo Building, for two-story brick moving picture theatre, 40 by 105 feet, to be erected at 6249 Frankstown avenue.

ST. CLAIR, PA.—R. W. Fineman contemplates remodeling theatre on Arlington avenue and building an addition, 35 by 120 feet.

SELINSGROVE, PA.—Hendricks & Decker have plans by William H. Lee, 32 South 17th street, Philadelphia, for one-story brick moving picture theatre.

STATE COLLEGE, PA.—Maurice Baum, care Baum Store, has plans by H. S. Bair, Vandergrift Building, Pittsburgh, for brick, tile and terra-cotta trim moving picture theatre, 115 by 68 feet, to be known as Cathaum.

SUSQUEHANNA, PA.—J. J. Ryan, Hogan Opera House, has plans by Leon Lempert, Cutler Building, Rochester, N. Y., for one-story brick moving picture theatre, to cost about $50,000.

WASHINGTON, PA.—W. A. Hatt, Altoona, has contract to erect one-story Jefferson Theatre on Main street, for Spero Kesmos, Main and Pine streets, to cost $150,000.

WELLSBORO, PA.—Arcadia Theatre Company has plans by Harry M. Haskill, Elmira, N. Y., for up-to-date moving picture theatre.

PROVIDENCE.—Broadway Theatre Corporation has been organized with $250,000 capital.

NEWPORT, R. I.—Picture Company has plans by J. D. Johnston for theatre, 70 by 130 feet, to be erected on Pelham street, to cost $125,000.

PROVIDENCE, R. I.—Falcigilia Amusement Company plans to erect theatre on Charles street, near Hopkins Park, with seating capacity of 3,000, to cost $250,000.

WEST WARWICK, R. I.—E. Turgon, 86 Weybossett street, Providence, has contract to erect theatre for Black-Spitz Theatre, Inc., care A. A. Spitz, Caser Misch Building, Providence, to cost $100,000.

BATESBURG, S. C.—Board of Trustees of Consolidated High School will purchase moving picture equipment.

HURON, S. D.—Donald J. Harris, Highmore, has taken over Lounge Theatre from Roy Ramsell.

MITCHELL, S. D.—W. L. Tanner has purchased Gale Theatre from Albert Staehle and plans to make improvements.

AUSTIN, TEXAS.—Scott Yeamans has contract to erect one-story moving picture theatre, 30 by 120 feet, at Guadaluyse and 24th streets, for John Gracy and Hall Hailey, care Gracy Abstract Company, to cost $7,000.

CORPUS CHRISTI, TEXAS.—J. Novy and M. Ginsburg, Dallas, will erect moving picture airdome on Chaparral street, with seating capacity of 500.

CUERO, TEXAS.—South Texas Theatre Company has been organized with E. T. Peters, Eleanor N. Peters and Joe M. Estes.

DALLAS, TEXAS.—Dr. G. M. Grisby will erect moving picture theatre at Elm street and Haskell avenue, to cost $25,000.

DALLAS, TEXAS.—W. T. Alcorn will erect moving picture theatre at 5439 East Grant street, to cost $10,000.

SAN ANTONIO, TEXAS.—Henry T. Phelps is preparing plans for theatre, with seating capacity of 3,000, to cost $250,000.

GRAHAM, VA.—W. F. Baugh has contract to erect theatre for J. L. Longworth and others, with seating capacity of 500.

NORFOLK.—James, Joseph and Andrew Williams, 57 Chesapeake avenue, South Norfolk, will erect one-story brick and terra cotta trim moving picture theatre, 30 by 110 feet, to cost $20,000.

SEATTLE.—Buren & Hohr have plans by E. W. Houghton, Lumber Exchange Building, for new fireproof theatre to be erected at 5414 Fourteenth avenue, N. E., to cost $100,000.

HUNTINGTON, W. VA.—William Napper has contract to erect three-story theatre, store and office building, 50 by 160 feet, at 14th street and Washington avenue, for Mullen Brothers, to cost $45,000.

MARTINSBURG, W. VA.—Central Theatre Company has been organized with $150,000 capital by Dr. S. N. Myers, J. R. Poland, W. J. Worthing and others to erect theatre on site old Central Opera House, on West Main street.

MARTINSBURG, W. VA.—A. C. Irons, Queen and Burk streets, has plans by Sparklin & Zink, Munsey Building, Baltimore, for theatre, to cost $100,000.

ANTIGO, WIS.—Harvey Hanson has plans by H. T. Leibert, 47 Mack Building, Milwaukee, for moving picture and vaudeville theatre and store building, with seating capacity of 1,500, to be erected at Fifth and Edison streets, to cost $100,000.

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Loew's Memphis Palace Was Designed for the Comfort and Convenience of Patrons

THE new Loew Palace in Memphis, built at an expenditure of one million dollars, is almost an exact duplicate of the Loew Palace in Washington save for the fact that a few refinements were made in the design and ultramodern conveniences were installed.

An inspection of the Palace interior indicates the extremes to which Mr. Loew has gone to provide comforts of the most ultra-modern nature for the convenience of his patrons. Luxurious lounge rooms for the men, dainty dressing rooms for the ladies, spacious promenades with enticingly soft divans placed in convenient nooks. Even the chairs used are of special design for the Loew-Palace and are upholstered in such a manner as to afford comfort to every patron however large or small. The carpet was woven especially for the Lowe Palace after a special design and with a special color in accordance with the requirements of the interior decorators.

Especially noticeable about the Loew Palace is its utter absence of garishness so usual in the modern picture theatre. Bizarre colors are noticeable by their absence. Beautifully paneled woods, delicately veined marbles, soft lights, luxuriously upholstered chairs and divans are the striking points of this beautiful theatre. A magnificent marble staircase is perhaps the most prominent of the theatre's many striking features.

A Great Vista

Once in the theatre a great vista of seats stretches before the eye. In the balcony (there is but one) provisions have been made for a number of luxurious loges at the front. A few boxes are at each side of the main auditorium and there is not one seat in the auditorium and balcony from which a perfect view of the stage and picture screen may not be obtained.

The house occupies a lot fronting eighty-eight feet on Union avenue, just west of Main street and has a depth of one hundred and ninety-eight feet. It was built by the Fleischmann Construction Company.

Entry is made from Union avenue through a most attractive and dignified lobby, with an artistically designed ticket booth just inside the street line and beyond the marquise. Entering through plate glass doors the patron finds himself within the lobby proper, where the effect upon the eye is most pleasing. This lobby is twenty-five by twenty-five feet with marble steps leading up on either side to the mezzanine and from thence to the balcony and loges.

Newman Supplied the Brass Work

From the entrance to the inner doors extends a continuous double brass railing to separate the incoming from the outgoing crowds. These railings are provided with three telescoping gates or slide bars in this railing for the convenience of employes.

Detachable velour ropes and brass standards serve the same purpose just inside the inner doors. From these ropes the double brass railing continues upward to equally divide the stairway and prevent crowding. These fittings were supplied by the Newman Manufacturing Company of Cincinnati.

The Palace Theatre has also been equipped by the House of Newman with box office grilles of brass, and the customary door hardware in addition to a ticket-takers' rail. The interior of the house has been equipped with brass railings for the numerous boxes, also a special facia railing for the stage.

Upon the mezzanine are found comfortable lounge seats, a writing desk with post cards and writing materials at hand, ladies rest rooms with a maid in attendance and the men's club room and lavatory where the male patron may rest, smoke or secure telephonic communication.

Most of Seating on Ground Floor

The seating capacity of the house is approximately 2,750, the majority of the seats being upon the ground floor, the one balcony containing less than half of the seats. Two tiers of three boxes each are on each side of the theatre, while loges form the front of the balcony. The building is constructed of brick and is rendered as fireproof as possible.

A feature of the house is the spaciousness of

LOEW'S PALACE OF MEMPHIS

Above, marble staircase in the lobby. At left, lobby, looking toward street and showing the Newman brass equipment. At right, the lobby, looking inward

LOEW"S PALACE THEATRE, MEMPHIS
Showing the front of the auditorium and the handsomely decorated mezzanine

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the seats giving patrons a sense of comfort. This with the special lighting effects, from subdued red tones to the blue and thence to the vivid whites, has made the Palace a popular show place of Memphis with the theatre-going public. The lighting effects are carried out when the orchestra renders its overture number three times daily, the performances being termed the de luxe performances and these occur at 3, 7 and 9 p. m.

Another feature of the Palace is the length of the picture projection which measures one hundred and sixty-five feet, by far the greatest in the city.

The two projectionists, Ralph W. McDonald and M. S. Storler have already shown that this is no handicap, the pictures showing upon the fifteen by seventeen foot screen clearly and with absence of flicker.

Three rooms are devoted to the projectionists, and these—the projection room proper, the rewind room and the generator room—with a small lavatory, occupy a total space of 10 by 39 feet.

The equipment of the projection rooms includes two Simplex machines with Simplex rheostats, Chandeyson generators (120 amps), Fulco arc controls and Simplex rewinds.

Special emphasis was placed upon the heating and cooling system with thought given the sudden changes in weather that this section undergoes. The heating is by steam and the entire roof of the theatre proper is a network of lattice work through which the used air is drawn from the theatre by monster exhaust fans.

This Looks Like a Record Installation

The two views shown herewith were taken in the laboratory inspection room of the Fox Film Corporation and it is claimed that this room equipped with 14 Power's machines represents the largest single installation of motion picture projectors in the world.

The room is twenty-eight by thirty-six feet and the machines are arranged in two rows of seven projectors in each rom. In order to get satisfactory results it was necessary to take separate photographs of each row.

In the rear of the machines James Brown, in charge of laboratory inspection, can be seen and in front are seven of the regular staff of projectionists. J. McCollum, H. Napoli, L. Walz, F. Monaco, S. Cavaliere, A. Show, A. H. Pukall.

The Fox Studio is equipped with twenty-five Power's Projetors and we are informed that this also makes a world's record as it is the largest projection equipment ever installed in one building.

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IF YOUR THEATRE is for sale or rent, advertise it in this department. Then get ready to make the bargain.

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FOR SALE—Largest Photoplay and Vaudeville theatre, city fifteen thousand; seating capacity seven hundred. Present lease not less than five years; paying big rent. Require at least $25,000 to bandle same. Particulars, apply Box 206, M. P. World, New York City.

EXHIBITORS EVERYWHERE have theatres for sale or rent. Your ad here will cause them to make you propositions.

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MACHINES, theatre chairs and other equipment can be disposed of through your ad in this department.

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WANTED—OLD FILM with Stars preferred. Only require Photographic matter. Continuity and Stories no consideration. Box 209, M. P. World, New York City.

WILL BUY CHARLIE CHAPLIN in "The Floor Walker," and "Easy Street." "Barnard" Markham, Virginia.

FILMS FOR SALE OR RENT

FILMS FOR RENT: SERIALS, FEATURES AND COMEDIES, FOR WEST INDIES, CENTRAL AND SOUTH AMERICA; ALSO MACHINES AND ELECTRIC PLANTS. A. J. ROSER, BRITISH LATIN TRADERS, P. O. BOX 13, BROOKLYN, N. Y.

FOR SALE—ADVENTURES OF JIMMY DALE, alias THE GREY SEAL, featuring E. K. Lincoln, in 32 reels; "Muggsy" (5); "One Against Many" (5); "Mistaken Identity" (5); "Place in the Sun" (5). Large selection SERIALS, FEATURES, COMEDIES, EDUCATIONAL CARTOONS. Guaranty Picture Co., 130 West 46th Street, New York.

YOUR FILM WANTS can be supplied through an ad in this department, because it will be read by the men you desire to reach.

WE SELL Comedies, Dramas, Western, 1, 2, 3, 4, 5-reel subjects. CLAIRE PICTURES, 60 Graham Ave., Brooklyn, New York.

FILMS FOR SALE—All kinds of films for sale, single and double reel comedies, also 5-reel educational features. Send for list. I. S. Fisber, 729 Seventh Avenue, New York.

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MISCELLANEOUS

VALUABLE SERVICE is rendered advertisers at a low cost, in this department.

DON'T REMODEL your theatre until you consult Kinsila's "Modern Theatre Construction." It will help you to save dollars while you ensure safety and comfort for your next season patrons. $3.00 postpaid. Chalmers Publishing Co., 516 Fifth Avenue, New York, N. Y.

FOR SALE—1 MOELLER ORGAN, 1 AUSTIN ORGAN, in excellent condition. Communicate with S. W. Lawton, Regent Theatre Bldg., 116th Street and Seventh Avenue. Telephone: Univ. 6911, New York City.

NEGATIVES WANTED—Educational, Historical and Scenic desired. Box 210, M. P. World, New York City.

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AND SUPPLIES
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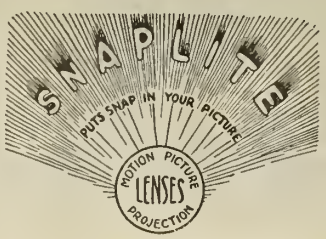

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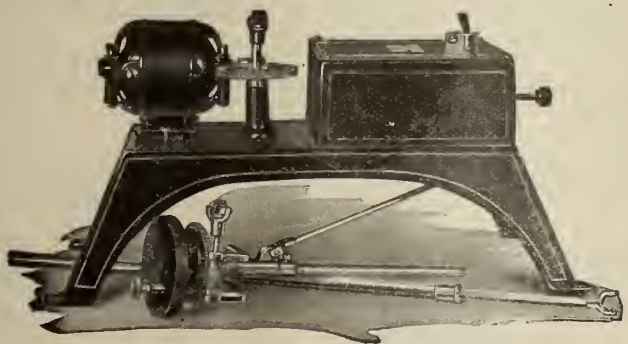

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THE FIRST IMPRESSION ON YOUR AUDIENCE

when you install PEERLESS AUTOMATIC ARC CONTROLS is the constant brilliancy and even illumination of your screen. The quality to unfailingly maintain that brilliancy is built into the PEERLESS—that is the real secret of its popularity.

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Clear, sparkling drinking water, served in clean, individual Dixie cups will put your audience in the frame of mind to enjoy your pictures to the limit.

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Make your drinking water service self-supporting and earn you a liberal revenue besides.

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INDIVIDUAL DRINKING CUP COMPANY, INC
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IT PAYS TO ADVERTISE

Do you realize that your screen is a big money maker both for yourself and your local Merchant. You can build up a slide advertising business that will net you a good income. A special announcement slide for your use, sent free of charge.

We can furnish you with Stock Advertising slides at $.35 each, or make special slides to order.

Write for our new illustrated Advertising Slide catalogue

AMUSEMENT SUPPLY COMPANY

We are the oldest Supply House in the Motion Picture Trade
740-742 South Wabash Ave. Chicago, Ill.

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Bass saves you just that amount by offering you the government tested and inspected Liberty War Model Universal consisting of 400 ft. Universal Camera specially adjusted for army use, six 400 ft. magazines, F:3.5 lens, carrying case for camera, carrying case for magazines and carrying trunk for entire outfit. Also tools and extra parts, the most wonderful buy ever offered. A $840.00 value at $450.00.

BASS CAMERA COMPANY, 109 No. Dearborn Street, Dept. 107, Chicago, Ill.

P. S. Get the Bass Motion Picture Catalogue No. 5 immediately, a complete encyclopedia of motion picture apparatus free.

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PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin Electric Speed Indicators at 44th St. Theatre, N. Y., and Crescent Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST"

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The builders of the well-known
Simplex Projector
are pleased to announce that through
recent negotiations the

G. E. HIGH INTENSITY ARC LAMP IS TO BECOME A PART OF SIMPLEX EQUIPMENT

With the application of certain

EXCLUSIVE SIMPLEX FEATURES

now under construction the

SIMPLEX G. E. HIGH INTENSITY ARC LAMP

may be purchased either
as a part of the Simplex Machine
or as a separate unit

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York

Rothacker-Aller West Coast Laboratory Is Second of World-Wide Chain Planned

In the heart of the West Coast film industry stands the new Rothacker-Aller film laboratory occupying two acres on Melrose avenue. It has a beautiful setting of velvety lawns, verdant shrubs and blooming flowers. The building, which is of mission architecture, looks more like a fashionable club or a country gentleman's mansion than an industrial structure.

The plant has aristocratic neighbors. On one side are the great Robert Brunton studios and on the other the Robertson-Cole studios, while across the street Douglas Fairbanks produces his big box office attractions.

establishing a laboratory in London, Mr. Rothacker had his big staff of technical experts in New York paving the way for an East Coast plant.

The two plants are now standardized and the four will later be. This is expected to mean much to producers, distributors and exhibitors with respect to release prints. For one thing, it will mean a week's saving in the matter of timing a feature negative. For example, a West Coast negative may be timed in the Rothacker-Aller laboratory as produced and when the final scenes are edited, the West Coast plant will be in position to

partment will have the benefit of expert advice from a laboratory viewpoint. There is a mechanical department equipped with drill, presses, lathes and milling machine for the repair for customer's cameras.

A reserve battery of Bell & Howell cameras are held in the vaults for the use of producers in an emergency such as injury to their own equipment. An extra rush first print job can be delivered in an incredibly short time, while the ordinary routine "rushes" will go to the producer in six to eight hours. Theatres, cutting rooms and camera changing rooms are at

private offices of Mr. Aller. The [illegible] laboratory and [illegible] producers of motion pictures [illegible] has been provided [illegible]

POINTS OF EFFICIENCY

In order to operate a laboratory in a way worthy of bearing their names, Mr. Rothacker and Mr. Allen knew that the very best equipment must be installed.

It the [illegible] stated [illegible] Aller [illegible]

Progress
DEPEND UPON POWER'S

The Rothacker-Aller Laboratories, Inc., is a corporation controlled by the Rothacker Film Mfg. Company, with Joseph Aller as the resident head. Watterson R. Rothacker is president and treasurer; Mr. Aller is vice president and general manager, and J. Wesley Smith is secretary.

Seeks World-Wide Chain

Mr. Rothacker's goal is a world-wide chain of standardized laboratories. The new plant in Hollywood and the laboratory at 1339 Diversey Parkway, Chicago, are the first two links in the chain. Prior to sailing for Europe for the purpose of

begin release printing immediately.

If the printing is to be done in Chicago, New York or London, the time cards on the West Coast will be shipped with the negative and quantity printing can be begun the day of the negative's arrival. This is possible only among standardized laboratories operating under identical conditions and using the same equipment, processes and formulas.

With a Capital 'S'

In the new Rothacker-Aller laboratory "Service" will be spelled with a capital "S," just as it always has been at the Chicago plant. A producer client' photograph le

all times at the disposal of clients.

The private offices of Mr. Rothacker and Mr. Aller are at the right of the lobby on the second floor, which is tastefully decorated in mission. At the left is the bookkeeping department. Immediately in front is the film receiving and delivery window.

The manager of this receiving and delivery department admits directors, cameramen and others to the hallway connecting the theatres for the screening of rushes, the changing rooms, cutting rooms, etc. This is the only part of the laboratory where others than employees may enter without passing through the

Mr. Aller [illegible] department of the laboratory [illegible] saving [illegible] Mr. Aller [illegible] negative [illegible] the laboratory [illegible] number of improvements [illegible] printing machines, finishing machines and other laboratory equipment.

One of the most vital features [illegible] the laboratory is the air conditioning, heating and ventilating system. The building is so constructed that the temperature cannot be changed except by the [illegible] operator. The windows cannot be opened.

Power's Projectors Used in the Rothacker-Aller West Coast Laboratory

ARCHITECT'S DRAWING OF THE ROTHACKER-ALLER LABORATORIES IN LOS ANGELES

MOVING PICTURE

World

FOUNDED IN 1907 BY J. P. CHALMERS

time to get ready for
4th annual Paramount week
September 4th to 10th
SEPTEMBER 1921
SUN MON TUE WED THR FRI SAT
1 2 3
4 5 6 7 8 9 10
THE GREAT JOY WEEK OF ALL THE YEAR
THEATRE
COME IN - IT'S Paramount WEEK
free advertising
free accessories
free exploitation

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

FBW CORPORATION

Announcing Our First 18 Productions

While 1,500 delegates in convention and several thousand exhibitors at home have been fighting the battle of screen independence, the F. B. Warren Corporation has organized itself into the largest independent distributing company in the industry and procured for exhibitors the powerful producers and productions that make independent theatres possible.

We take pride in announcing the first highly successful producers who have chosen our distribution as their agency of contact with the exhibitors of the world.

We now announce:

REGINALD BARKER PRODUCTIONS: *Four of them.* One of the industry's ablest and greatest directors. A man of vision, power, refinement and dramatic intelligence. His power and skill are freshly demonstrated in "The Old Nest," just launched by Goldwyn as its greatest picture of the year. A wonderful picture! Mr. Barker will make even bigger productions to be released through our company, with his first release in October.

LOIS WEBER PRODUCTIONS: *Four of them.* This brilliant, able woman was making pictures that grossed upwards of $500,000 each four years ago when no pictures except "The Birth of a Nation," "Quo Vadis" and "Cabiria" were grossing half of that amount. She has now set out to excel everything she has done before. Her production, "The Blot" is our first release on September 4.

VICTOR SCHERTZINGER PRODUCTIONS: *Four of them.* Remember "His Mother's Boy," "String Beans," "Nine O'clock Town," "Mr. Barnes of New York," "The Hired Man" and a score of other human pictures? He made them and in addition wrote several of the stories. It was pictures like these added to the splendid Charles Ray personality that established Ray's deserved success. Our first Schertzinger release, "Prosperity?" is set for September 25.

INTERNATIONAL BIG 4: One great production from each of four European countries —Norway, France, Italy and perhaps England. Each a production that will gross upwards of $300,000. Our first release is Charles Dickens' "Our Mutual Friend," in early October. Produced by Nordisk Films of Copenhagen.

QUO VADIS. We have been selected by George Kleine and associates to distribute the revival of this tremendous Cines production, completely re-edited by one of the greatest of American screen dramatists. This production was the first picture ever played in America at advanced prices, and in 1914 ran twenty-two weeks at the Astor Theatre, New York.

GOOD AND EVIL. A magnificent panorama-drama starring *beautiful Lucy Doraine.* Produced by Sascha Films in Prague, Bohemia. A cast of 10,000 persons in a picture greater in magnitude than "Passion" or "Deception"; a modern society drama; rich, opulent, colorful and *clean.* Released in September.

MOONGOLD. The most successful short-length feature ever made in America. A Will Bradley production that is just finishing a five weeks run in the three Famous Players-Lasky Theatres in New York.

This one announcement embraces eighteen smashing big, feature-length productions and one established short-subject success. We have closed other producers who will be announced in a few days at the expiration of their present contracts.

We will release a minimum of 30 big productions in our first year; one release each week from September to June, starting Sunday, September 4. We also will release other short-reel attractions on regular weekly schedule.

500 big theatres in the United States are playing our attractions September 4 for INDEPENDENCE WEEK.

F. B. WARREN
CORPORATION
1540 Broadway New York City

Sunday, July 3, 1921 Wid's DAILY

Splendid English Production In Romantic Setting

"CARNIVAL"

Knoles Production—United Artists

DIRECTOR ..... Harley Knoles
AUTHORS ..Matheson Lang and H. C. M. Harding
SCENARIO BY.....Adrian Johnson and Rosina Henley
CAMERAMAN ..... Philip Hatkin
AS A WHOLE.....Well balanced drama in old world setting. A satisfying entertainment
STORY ..... Adapted from the play "Carnival"
DIRECTION ..... Splendid
PHOTOGRAPHY ..... Excellent throughout
LIGHTINGS ..... Very good in parts
CAMERA WORK ..... Good
PLAYERS.....Matheson Lang does fine work. Support very good
EXTERIORS ..... Real Venice
INTERIORS ..... Good. Some big sets
DETAIL ..... Lot of money spent
CHARACTER OF STORY.....Modern Othello with tragedy avoided
LENGTH OF PRODUCTION ..... 7,300 feet

"Carnival" is a well balanced and very satisfying production, by far the very best that has come over from England since the war. First it was German films but now it threatens to be British.

The success of this production is due to a variety of attractive combinations. The acting stands out as excellent work and the support is very good. The story is quite plausible and is given a very attractive setting in the tragic city of Venice with its many gondolas, that do the work of our trolley cars in a more romantic manner. Besides this there are several very spectacular scenes employing hundreds of extas that are well registered and beautifully photographed. The picture has also a good balance between love, sex, jealousy and incident. There is also a relation between plot-development and characterization.

The story deals with an Italian Shakesparian actor in Venice, his attractive wife and her lover. Silvio Steno, the actor, has been neglecting his wife for his work and she has been accepting the attentions of his best friend. He soon finds out that something has been going on behind his back and the poison of jealousy gnaws at his nature. The climax comes during a performance of Othello. Just before the bed-chamber scene Steno discovers that his best friend has been paying attention to his wife and they had been to the Carnival the evening before. His wife plays the part of Desdemona and from this moment on the play is taken out of Shakespeare's hands and becomes a reality. The curtain is rung down and in the blue room of the theater the wife explains the circumstances, and it all ends with a very satisfying clinch.

There are many very beautiful scenes and unusual effects in this production. Some of the photography is excellent and the night effects all well done. Especially beautiful lightings were given to the scenes in the nursery at night and big carnival shots where the light is played among the dancers. In some of the early scenes, however, the lighting was too diffused and uninteresting, and also in the stage-upon-the-stage the bed chamber of Desdemona should certainly have received a more dramatic lighting effect.

Matheson Lang plays the part of the Italian actor with a good deal of thought and care. His facial expressions are well registered and get over his thoughts, thus reducing the number of titles. Hilda Bailey plays his wife in a satisfactory manner though she does not build up the character in as convincing a manner as accomplished by the star. The supporting cast all do good work and include Ivor Novelle, Clifford Gray, Duchess D'Ansola, and Twinkles Hunter.

This production as a whole makes a very satisfactory feature and stands up well alongside of some of the season's best.

Don't Hesitate—It Will Please Them

Box Office Analysis for the Exhibitor

Judging from the applause that followed the showing of this at the Capitol Theater, New York, it don't seem that you can go wrong in placing it before your people. It is not very often that an audience in New York applaud a picture, especially in hot weather, and when they do it is significient.

Lay stress on the foreign settings, and the theme. Use the lines "A Modern Othello." "A story laid in Venice" or "See the Power of Jealousy."

Stage life is always attractive and the romantic settings will be well appreciated by your women patrons. You can safely talk about the star for his acting is sure to satisfy and there will certainly be more pictures featuring him.

Anything gay like streamers, toy balloons, and flags hung around the entrance will attract and at the same time symbolize the "Carnival." This feature presents many exploiting angles and is the kind of a picture your people want and will enjoy.

GOLDWYN PRESENTS
for 1921 - 1922

A Reginald Barker Production
THE OLD NEST
RUPERT HUGHES'
Heart-Gripping Story of the Home

A Frank Lloyd Production
THE INVISIBLE POWER
By Charles Kenyon
The Drama of Life's Hidden Force

Gouverneur Morris'
ACE OF HEARTS
Directed by Wallace Worsley
The Gripping Tale of "The Man Who Lived Too Long"

TOM MOORE *in*
BEATING THE GAME
By Charles Kenyon *Directed by* Victor Schertzinger
The Story of a Crook Who Became Mayor
A Frank Lloyd Production

BETTY COMPSON *in*
FOR THOSE WE LOVE
By Perley Poore Sheehan *Directed by* Arthur Rosson
A Beautiful Story of a Great Devotion

RUPERT HUGHES'
DANGEROUS CURVE AHEAD
Directed by E. Mason Hopper
The Picture They've All Been Waiting For

Leroy Scott's Story of an Underworld Passion Flower
THE NIGHT ROSE
Directed by Wallace Worsley

WILL ROGERS *in*
DOUBLING FOR ROMEO
By Elmer Rice, Will Rogers and William Shakespeare
(*one of these boys was famous*)
Directed by Clarence Badger

A Frank Lloyd Production
THE GRIM COMEDIAN
By Rita Weiman
A Dramatic Tale of the Irony of Fate

The Adventures of an Amateur Vamp
ALL'S FAIR IN LOVE
Adapted from the Stage Success, "The Bridal Path"
By Thompson Buchanan *Directed by* E. Mason Hopper

A Frank Lloyd Production
THE MAN FROM LOST RIVER
By Katharine Newlin Burt
A Strong Story by the Author of "The Branding Iron"

Messmore Kendall Presents
VIVIAN MARTIN *in*
PARDON MY FRENCH
By Edward Childs Carpenter *Directed by* Sidney Olcott
A Comedy Adapted from "Polly in the Pantry"

WATCH GOLDWYN!

Strongest product in history of Company for 1921-1922

THE exhibitor who books solid with Goldwyn is taking the safe and sane course in motion-picture booking.

Nineteen Goldwyn negatives for presentation in 1921-1922 have been already completed.

The remainder of a year's product is now in production.

If you will weigh in your mind the resources of such advance preparation, you will understand that Goldwyn is out to give the industry the greatest profit-making service.

IN each Goldwyn branch office you may judge for yourself the excellence of the photoplays which Goldwyn presents for the new season.

GOLDWYN PRESENTS
for 1921 - 1922

ASK the resident manager of your territory to explain to you the advantages of the twenty-seven million readers of Goldwyn advertising.

Read your copy of the brochure entitled, "Announcing Goldwyn Pictures for the Season of 1921-1922".

Watch Goldwyn!

Reserve

September 11

for

THE OLD NEST

and

October 2

for

DANGEROUS CURVE AHEAD

(watch for further announcement)

Ask about these two Goldwyn productions featured for the season's opening months

TOM MOORE *in*
FROM THE GROUND UP
By Rupert Hughes *Directed by* E. Mason Hopper
A Funnier Picture than "Hold Your Horses"

The Most Gigantic Spectacle of All Times
THEODORA
By Victorien Sardou

Mary Roberts Rinehart's
Story of Young Love and Laughter
THE GLORIOUS FOOL
Directed by E. Mason Hopper

Gabrielle D'Annunzio's
THE SHIP
Directed by His Son, Gabriellano
A Gigantic Spectacle of the Birth of a People

WILL ROGERS *in*
A POOR RELATION
By Edward E. Kidder *Directed by* Clarence Badger
From the Famous Sol Smith Russell Play

A Reginald Barker Production
THE POVERTY OF RICHES
By Leroy Scott
A Drama of Money and Marriage

A Great Drama of the Melting Pot
HUNGRY HEARTS
By Anzia Yezierska *Directed by* E. Mason Hopper

Hall Caine's
THE CHRISTIAN
One of the Greatest Stories Ever Told

The Story of a Crowd — A Study in Fear
THE SIN FLOOD
By Henning Berger *Directed by* Wallace Worsley

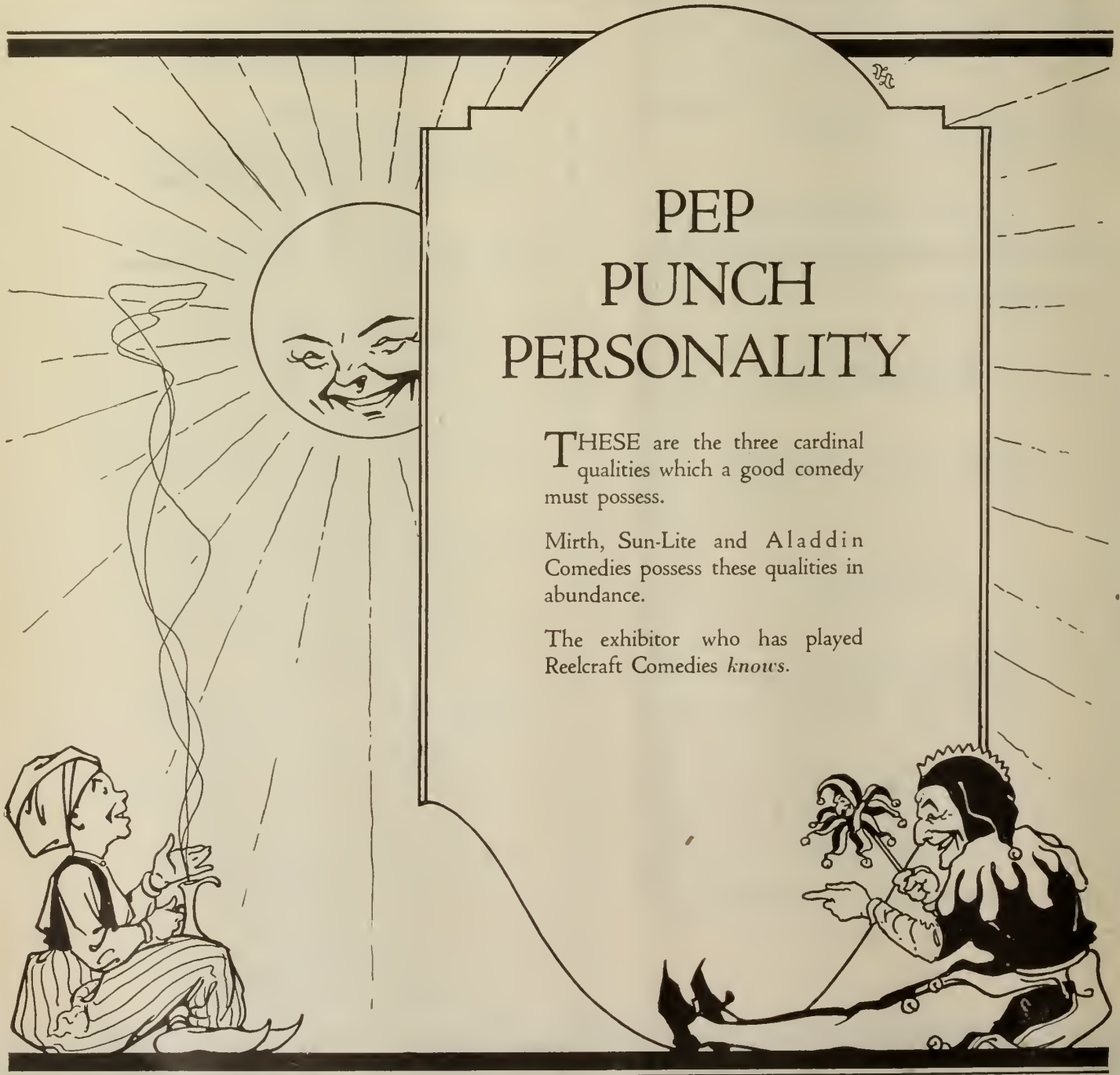
TOM MOORE *in*
THE MAN WITH TWO MOTHERS
By Alice Duer Miller *Directed by* Paul Bern

RUPERT HUGHES' Own Production
THE WALL FLOWER
Watch For It!
Personally directed by Rupert Hughes

A Powerful Drama of Marriage and Disillusion
GRAND LARCENY
By Albert Payson Terhune,
Directed by Wallace Worsely

Alice Duer Miller's
SHE GOT WHAT SHE WANTED
Directed by E. Mason Hopper

MIRTH · SUN-LITE · ALADDIN
COMEDIES



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THESE are the three cardinal qualities which a good comedy must possess.

Mirth, Sun-Lite and Aladdin Comedies possess these qualities in abundance.

The exhibitor who has played Reelcraft Comedies *knows*.

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FREEDOM for Exhibitors

Educational believes films are merchandise. And---that the future prosperity of the industry depends on the exhibitor's having an absolutely ***free*** choice of the greatest number of subjects from the fewest number of sources. Educational Pictures now embody every current type of short subject. Every new type developed by the industry will be added if its quality meets Educational's standards.

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Educational Animal Comedies
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CLASS, FUN AND CLEANLINESS

VIORA DANIEL

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These popular players *and* many more *of the* Christie type have become standard *in this* highest class of light-comedy entertainment *in*

Best Theatres

VERA STEADMAN

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MARY WYNN

TEDDY SAMPSON

Produced by
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INCORPORATED
LOS ANGELES, CAL.

ERNEST G. KLEIN L. A.

Directed by Sidney Olcott

GENE EMMICK

of Progress Features, San Francisco, Says:

"God's Country and the Law" will be given a first run here in 'Frisco.

"We have placed all of the Curwood series in every key point outside of 'Frisco.

"The Turner and Dahnken circuit has signed for all the Curwood productions.

A PINE TREE PICTURES PRODUCTION

CHARLES M. SEAY, MANAGING DIRECTOR

SELZNICK PICTURES
REG U.S. PAT. OFF.

LEWIS J. SELZNICK
Presents

CONSTANCE TALMADGE

in

"UP THE ROAD WITH SALLIE"

by FRANCIS STERRETT
Directed by
WILLIAM D. TAYLOR

Brilliantly Revived

Playing to Capacity at Theatres Like Loew's Splendid State in Cleveland — —

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(ROBERTSON-COLE)

Timely Bookings for Quick Returns During the Summer Months

Show these four intensely dramatic photoplays in the hot months of July and August and the box-office will show cold-weather results in dull business months. There are no better box-office attractions available for your summer program

SESSUE HAYAKAWA

in

"BLACK ROSES"

By E. RICHARD SCHAYER

"Black Roses" is a crook story in which the craftiness of a Japanese gardener is pitted against a couple of black-mailers. Has many dramatic incidents and holds the interest of the audience by reason of being forcefully acted and well staged.

Sessue Hayakawa, the star, has won an enviable position as an actor in the silent drama. He is ably supported in "Black Roses" by Tsuri Aoki, his wife, Myrtle Stedman and a notable cast directed by Colin Campbell. The photography is excellent. This is a production that will please your audience and increase your box-office receipts.

"WHAT'S A WIFE WORTH"

Written and Directed by William Christy Cabanne

"What's a Wife Worth," a leaf from a woman's soul, reaches tremendous heights of drama and romance and withal has that underlying current of philosophy and truth that makes the productions of this prominent author-director, William Christy Cabanne, so distinctive.

Mr. Cabanne has chosen his cast with the greatest care.

The two principal roles are played by that capable juvenile lead Casson Ferguson and the sweet faced and clever Ruth Renick.

Beautiful Virginia Caldwell, lovable Cora Drew, and others equally well known among the lovers of the screen drama, complete the cast. Your audience will like this photoplay.

"BEACH OF DREAMS"

By H. DE VERE STACPOOLE Produced by HAWORTH with an all-star cast

Adapted from one of the best adventure novels of a decade, the "Beach of Dreams" is a thrilling picturization of the problems of a rich young society woman who is cast away on an island where her only companions are three ordinary sailors.

The all-star cast of this production includes Edith Storey, Noah Beery and others well known for their sterling performances. The photography is beautiful. This is an "Audience" picture your patrons will like.

J. N. Naulty and Gardner Hunting Present

"IF WOMEN ONLY KNEW"

Based on Balzac's Meditations on Marriage

"If Women Only Knew" is a story full of action, emotion and laughter, splendidly directed and beautifully photographed. It is an unusual production through its realistic conception of human characters who are neither heroes nor villains, in the fictional sense, but draw their attractiveness from the fact that they are types met in every day life.

"If Women Only Knew" is an American story although based on a French classic. The characters are all American.

Carefully cast and directed by E. H. Griffith "If Women Only Knew" gives opportunities that seldom come to most screen actors and actresses.

Exhibitors will find this an excellent summer box-office attraction.

All four productions have excellent entertainment and educational values, beautiful scenes, splendid action. Wonderful photographic effects, artistic direction.

Book these Superior Motion Pictures at nearest Branch Exchange

R-C PICTURES CORP.

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For the new theatrical

William Fox makes the important announcement that for those theatres which can give these productions the extended run at advance admission prices which they deserve, he will release direct to the exhibitors of the United States and Canada

OVER THE HILL,

the most wonderful picture of all time, which has played one solid year in New York,

A CONNECTICUT YANKEE

IN KING ARTHUR'S COURT,

the screen presentation of Mark Twain's greatest work, the sensation of New York, London and Los Angeles

and other great special productions now finished and ready for exhibition each of which will have a special engagement in New York at a Broadway theatre prior to its release.

These attractions, together with others to be announced, twelve in all, will furnish an entire years program at First-Run Theatres in the larger cities, for extended runs at advance prices.

season of 1921~1922

The first six of the series of twelve special super features to be released by Fox Film Corporation during 1921-1922:

OVER THE HILL

A CONNECTICUT YANKEE

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SHAME

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FOOTFALLS

ZANE GREY'S The LAST TRAIL

These special productions will be sold individually. Exhibitors' applications will be considered in the order of their receipt.

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ST. LOUIS,

June 4th, 1921.

Moving Picture World,
516 Fifth Avenue,
New York, N.Y.

Attention: Mr. E. T. Keyser.

Gentlemen:-

Replying to yours of June 2nd will advise that we have recently instructed our advertising agents to continue our advertising in your paper for the next four months.

We are very well satisfied with the results we have received through this publication.

Thanking you very kindly for your attention in this matter, we are,

Very truly yours,

SKINNER BROS. MFG. CO., INC.,

M. G. Skinner

V.P. & Secy.

MGS.Z

E. J. Weisfeldt, Strand Theatre, Milwaukee is finding no trouble in breaking box-office records because he plays First National pictures. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Reggie Found Marriage a Dog's Life!

And Reggie was good and sore. We leave it to you, now wouldn't it make you mad just when you had won a bride and thought you had her all to yourself if she spent her time loving Pinkie—huggin' and kissin' him, when you wanted the job yourself. Pinkie was cutting Reggie out and he sure yearned for that Dog's Life!

Your patrons will laugh and laugh and laugh at the comic situations in Joseph M. Schenck's presentation of

CONSTANCE TALMADGE

in

"Wedding Bells"

Adapted by Zelda Crosby from Salisbury Field's rollicking stage success.

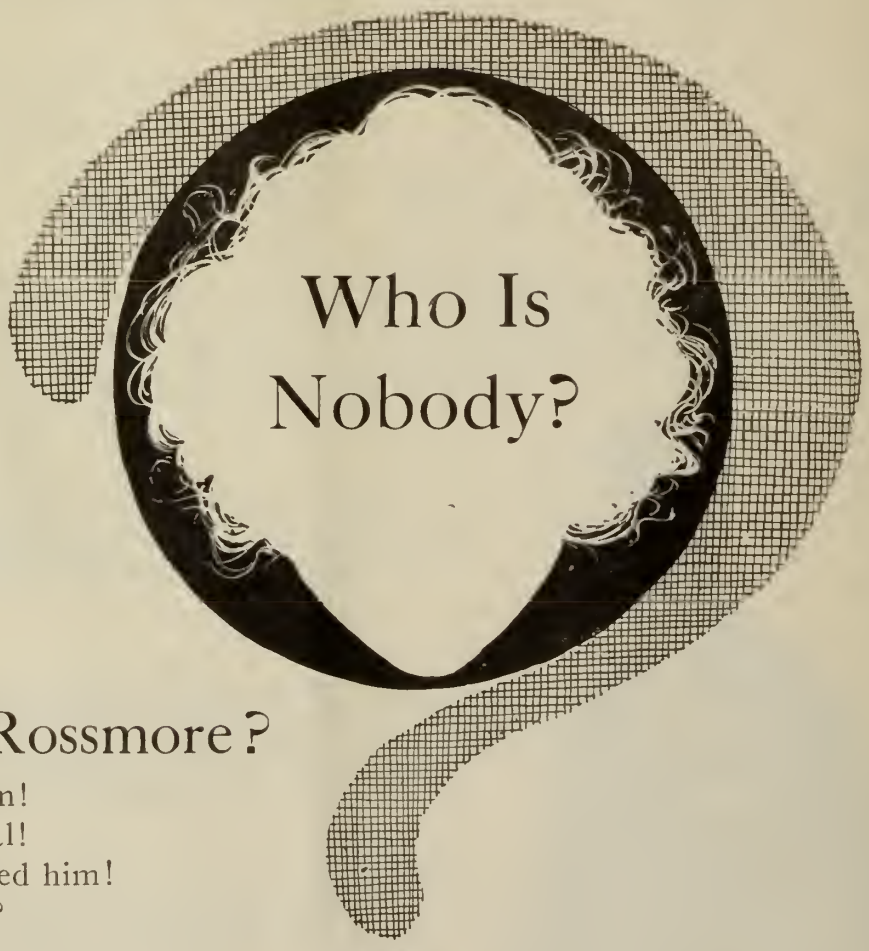
A Chet Withey Production; Photographed by Oliver T. Marsh; Tech. Director, Willard M. Reineck; Foreign Representative, David P. Howells, Inc., 729 Seventh Ave., New York City.

A First National Attraction

FIRST NATIONAL PICTURES

Earl Snell, Majestic Theatre, Reno, Nevada.—I know that the future of my theatre is insured by the franchise. It's a great buy. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere



Who Killed John Rossmore?

Somebody shot him!
The bullet was fatal!
Yet "Nobody" killed him!
Who **is** "Nobody"?

A Mystery Tale That Will Fascinate Your Patrons

JEWEL CARMEN

in

"NOBODY"

A Roland West Production

Written, Directed and Produced by Roland West; Scenario by Charles H. Smith and Mr. West; Photographed by Harry Fishbeck.

A FIRST NATIONAL ATTRACTION

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 16
1921

Independence, the Fact and Theory

NEXT to the matter of money the chief topic under general discussion in our industry is independence. It was the big subject of the Minneapolis convention and it crops up continually where two or three are gathered together. It is so important a subject that it is worth frank treatment and hence this plain analysis.

Independence ordinarily means the right to think, speak and act with freedom and without transgressing the rights of others. In our business it has come to have several meanings. We heard a distributor talk about independence the other day, and we gathered from what he said that independence for the exhibitor meant the buying of his pictures and the turning down of the pictures of his business rivals.

We heard a publisher discuss independence, and we gained from his expressions that independence meant the right to read his publication exclusively and to advertise therein and nowhere else.

We heard a producer say that independence meant an outlet for his pictures, but he said nothing about the necessity for real merit in the productions.

We heard an exhibitor describe independence as the right to do business in his own way, unbossed, unbullied, uninfluenced save by actual business considerations, with freedom to buy pictures and exhibit pictures according to his judgment of their show value. It occurred to us that this was nearer to our own conception of independence than any other.

Our industry is a peculiar mixture of art, chance and business, with plenty of emotion and a dash of politics to flavor the dish. The making, marketing and exhibiting of pictures has ever-present elements of gambling, and even the great successes of the screen demonstrate that.

Careful planning, hard work and the employment of the best brains obtainable may and often have resulted in failure.

On the other hand, the fortunate choice of a subject, director and cast, plus the luck of weather and timeliness, has brought a great triumph.

The elusive and never fully understood ability to deliver entertainment to the public, that the public will enthuse about, is the greatest reason for our profound conviction that there never will come a destruction of independence in production.

Independence in theatre ownership and operation is quite another matter, but is of the utmost importance if the market is to be kept open. Chains of theatres are all right until they grow too great, just as nations are safe in their vigor, enterprise and ambition, until they grow to a point where they feel able to rule the world. All history is strewn with the wrecks of nations and of leaders who sought the international monopoly of rulership.

We need independence and we need also common sense and foresight. With examples of the wrecks that monopoly has made for the monopolists themselves, the only wise course for sane and substantial business men is open conferences to arrive at square and independent policies that will select a live and let live program, safeguarding the future.

The battle axes should be buried, the hatreds between distributors should end, real independence should become a fact and not a theory.

Arthur James

Congratulations and a Suggestion

We congratulate cordially the Minneapolis convention, those who managed it, those who brought it about and those who participated in it for—

The most serious and earnest attention to business.

The open discussion of all the problems in hand.

The avoidance of radical action without the most careful consideration of the problem.

The election of leaders who were the choice of a very large majority of the delegates.

The reduction of bunk and catch penny oratory to a minimum, and the replacing of it with a full opportunity for free speech by those who had something worthwhile to say.

The consideration of principles as against personalities.

The patient endurance of terrific heat so that the business in hand could receive full and careful attention.

We suggest—

That next year's convention be held either late in May or early in June, so that with cooler weather the hardships to delegates and officers may be reduced. It has become the custom to hold conventions in hot weather, but whatever advantages the custom may have had there seem to be more good reasons for an earlier date.

Minneapolis got somewhere — next year's sessions should get still farther along the road of progress. Cooler weather and the earlier date might help.

MOVING PICTURE WORLD.

Screen Enters Political Arena

Greatest Movement in History of Industry Launched by Marcus Loew at Atlantic City Convention

Atlantic City, N. J., July 7.

(By Wire to Moving Picture World)

THE screen has entered politics! From this day forth it will become a factor in the election of every candidate for public office, great and small. This goes from alderman to the presidency, from assemblyman to United States senator. Formally and under auspices of the most important character the principle was proclaimed, accepted and full support was pledged. It will be nonpartisan politically and will be reduced to this simple form, practically presented to every candidate:

"Are you the friend of a free screen or are you not?"

The candidate's "Yes" brings all the power of the screen behind him, no matter what his politics. If he says "No, I am not the friend of a free screen," then the course is equally plain.

The man to throw the hat in the ring was Marcus Loew, who, at the dinner of the Motion Picture Theatre Owners of New Jersey at the Palais Royal, pledged all the screens of his big chain of theatres to help the friends of the screen and to fight its foes. The tremendous applause, in which the mayor of Atlantic City, state senators, judges, guests and exhibitors joined, had scarcely died away when Adolph Zukor, president of the Famous Players-Lasky Corporation, pledged the support of his entire organization, directors, stars, and all concerned, to be employed in any way that would help to further the film men.

The dinner was one of the brilliant affairs of moving picture history. It was a model for future times. It was social in character.

Sydney S. Cohen, national president of the M. P. T. O. A., Senator James M. Walker and Samuel Berman personally represented the national organization and joined in the hearty applause which greeted the pledges. After the dinner, Mr. Loew amplified his declaration in the following statement to Moving Picture World:

"This is absolutely without partisanship. It concerns the future of our business and it concerns it so vitally that nothing that will carry it through should be left undone. We must support our friends fully and completely. We must combat our enemies with all our strength and power. Hitherto, I have kept my screens from all politics. Now I will throw them open to help our friends and to defeat our enemies, because the time has come for open, honest, frank and effective warfare through propaganda, and the movement must start immediately. I never was more in earnest in my life. I am an exhibitor and I call on all exhibitors to join the exhibitors' organization and put their shoulders to the wheel to save themselves from the narrow and really ignorant men who seek our destruction."

The convention will consider the matter today and formal action will be taken. This will be followed by action from the national body and the wheels will soon begin to turn. Nothing more important to the industry has come to pass in ten years. Mr. Loew is credited with the operation of more theatres than any other exhibitor in the United States. His pledge is important and his example will be followed throughout the nation once the principle involved is completely understood.

Moving Picture World pledges its unqualified support to Mr. Loew and to all exhibitors in this movement.

ARTHUR JAMES.

One New Jersey Exhibitor Organization Achieved at Atlantic City Convention

(By wire to MOVING PICTURE WORLD)
Atlantic City, N. J., July 6

ALL New Jersey is now united into one state organization of exhibitors. This came with the joining of the southern branch, formerly affiliated with Eastern Pennsylvania and Delaware at the second annual convention of the Motion Picture Theatre Owners of New Jersey now in session here. This union was made possible by the organization of a separate state body in Delaware and the joining of the eastern and western Pennsylvania exhibitors under one banner.

Making up in enthusiasm and solidarity anything it might lack in numbers, the convention began its session today, Wednesday, with the opening address of President John T. Collins, of Rutherford. The keynote—and a first class convention is not worth a hoot without one—was the best that has appeared so far. It read:

"Construction as against destruction in establishing a policy affecting the relations between exhibitors and producers."

To this sound sentiment the convention raised no dissenting voice and its early deliberations were marked by that most constructive of all policies, namely, common sense.

President Collins in reviewing the year's work told of the splendid defeat which had been administered in New Jersey to the censorship measure and urged earnestly the need for a 100 per cent. action membership in the state organization. To those who have worked so hard to bring victory, President Collins expressed his thanks and congratulations. So genuine a leader certainly will find his followers increased to full strength before the next convention. He was warmly applauded and applause repeatedly greeted him during his subsequent utterances.

Treasurer Henry P. Nelson, of Elizabeth reported a deficit due to the heavy drain on the finances of the organization in its victorious and aggressive year, and this gives the ways and means committee something to enthuse about and solve during the coming months.

Shortly after the opening of the session the following committees were announced by the chair:

Business relations, J. F. Collins, chairman; D. T. Hennessey, Rutherford; R. F. Woodhull, Dover; Frank Smith, Newark.

Organization, Benjamin Shindler, Camden, chairman; Hugh Otis, Hackensack; George Gold, Paterson; P. M. Lewis, Atlantic City; F. Morrison, Ogdenburg.

Credentials, S. F. Samuels, chairman; William Anderson, Paterson; Delegate La Motte, Trenton.

Laws and legislation, Charles Hildenger, Trenton, chairman; H. P. Nelson. Elizabeth; R. F. Woodhull, Dover; Walter Read, Asbury Park; A. J. Grossenor, Camden; Steinhardt, Newark; Roth, Morristown.

Rules and resolutions, George Gold, chairman; Sidney E. Samuelson, George W. Lederer, Jr., Passaic.

Ways and Means and Finance, Herman F. Jans, chairman; D. J. Hennessey, Newark; M. Bratta and Hugh Otis.

Protection of the screen, George W. Lederer, Jr., chairman, J. P. Fox, Burlington; Frank K. Smith, Newark; Frank Buhler, the Stanley Company; Edward O'Keefe; delegates of Camden and John Howell, of Dover.

Public welfare, Peter Adam, Paterson, chairman; Delegate McGurk, Atlantic City.

Business relations, A. Bauenfreund, North Bergen, chairman; N. Ginsberg, Paterson; H. Roth, Morristown, and S. Bratta, of Newark.

The nominating committee was formed from the chairman of each committee. After the reports an open discussion followed and Henry P. Nelson gave a humorous description of the feature of co-operation except when danger threatened. He was loudly applauded.

In the 250 attending, a good representation of delegates was included. The program for star appearances included Sessue Hayakawa and his wife Aoki Tsuru, who were conspicious figures on the boardwalk. These were in personal charge of Mr. Clarke, advertising Manager of Robertson-Cole, and his able lieutenant. The others scheduled were Pearl White, Eugene O'Brien, Wallace Reid, Dorothy Dalton, Johnny Hines, and Hope Hampton.

The evening session was purely social and it was a triumph of entertainment. The Palais Royal was taken over and 500 guests had the time of their young lives.

After a theatre party which greeted Grace Valentine in "Madame Milo," a new legitimate starring vehicle, which is due for Broadway in the fall, the guests assembled at 11.30 o'clock at the call of State Senator William B. McKay, Jr., the toastmaster. Adolph Zukor, Marcus Loew, Sydney Cohen, Supreme Court Judge Garrity, Mayor Edward L. Bader of Atlantic City, United States Senator Walter E. Edge, Senator James M. Walker and others of national repute were at the speakers' table. Following the speeches a vaudeville bill was presented.

It's the innate love of independence plus an appreciation of the best that is responsible for the continued and increasing growth of Moving Picture World.

New York Censorship Plans Still Hang Fire

No arrangements whatsoever have yet been made by the New York State authorities for handling the censorship of pictures as authorized in the Clayton-Lusk law which becomes effective August 1.

Governor Miller has not yet appointed the Motion Picture Commission; no provision has been made for supplying license applications to distributors either for pictures now in circulation or for those to be released after August 1; no headquarters for the commission have been decided upon.

This information was contained in a letter received July 6, by Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, from W. Ward Smith, secretary to Governor Miller. It was in reply to a letter of inquiry sent him by Mr. Elliott.

"Pull Together for the Good of All," Urges Sydney Cohen in Latest Message

THE following is the statement of Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, delivered at the New Jersey convention of exhibitors:

The financial depression now prevailing in our industry makes it necessary for everybody in the industry to pull together for the betterment and protection of all interests. On Tuesday last I made up my mind to retire as president of the Motion Picture Theatre Owners of America, and would have done so were it not for the urgent pleading of the delegates and representatives to the convention from all parts of the country.

I read in the trade papers that there is some talk about a salary being voted to me by the organization. I don't know of same and, undoubtedly, it was discussed while I was requested to leave the room. While I appreciate the thought of the sponsors of this move, I cannot say at this time that I will accept same, as the most important thing to me is not compensation for whatever little services I can render.

"What Matters Most"

What matters most is the upbuilding and development of our national organization so we can really function to protect the interests of every theatre owner, particularly the so-called "small man." Whatever moneys will be subscribed by the theatre owners will be used to develop our organization to such a basis that we can adequately compensate those whom we employ to do the work necessary, and so we can increase the number of workers in order that more and better service can be given to the exhibitors. We must enlarge our offices, create new departments and increase the scope of our work, and the moneys received will be used in furtherance of this plan.

While the last year has meant a great personal financial sacrifice to me owing to the laborious duties entailed in the work of organization, I have not hesitated a moment, because of the firm belief that it was imperative that the work be done The good will and confidence of my fellow exhibitors throughout the country are adequate compensation for me.

Unity Essential Now

We are now passing through very troublous hours and trying times owing to business depression and the tremendous losses being suffered everywhere. We are passing through a period of reconstruction where the concerted action of every one in this industry must be used most intelligently and sanely.

I am particularly interested at this time in the appointment of a committee of five to meet with Adolph Zukor and the Famous Players-Lasky Corporation for the drawing up of an agreement, as per the mandate of the Minneapolis convention, for the permanent settlement, I hope, of the producer-exhibitor problem and for the reparation of all damage done to every exhibitor.

I am interested in the adoption and use of a uniform and more equitable contract by all film exchanges with the commencement of the new season. A copy of the contract recommended by the committee on business relations of the Motion Picture Theatre Owners of America has been sent to every film manufacturer, distributor and producing company. We insist that a copy of the application or contract be left with the exhibitor at the time of signing same.

We must develop our forces throughout the country to counteract the anti-picture propaganda and the Blue Law campaign. To do this we must seek the active co-operation of the motion picture-going public through the motion picture theatre owner.

Develop Public Service Policy

We must develop our public service policy in order that we can render aid to our city, state and nation. We must organize the few states still unorganized and strengthen our organization in every part of the country by sending organizers through the territory bringing the organization to the exhibitor, aiding him in his problems and enlisting his co-operation for the great work before us.

Treasury Department Begins Campaign to Round Up the Theatre Tax Dodgers

THE Treasury Department is after the tax dodgers. Aided by a mobile force of 250 specially trained revenue officers, 2,000 deputy collectors of internal revenue have begun a nation-wide campaign for the collection of delinquent sales taxes. The drive will cover practically every city of importance in the United States. Special attention will be given to verification of returns of manufacturers' excise tax,. the tax on soft drinks, and the transportation, jewelry, admission and insurance taxes. Monthly returns of these taxes are required.

Penalties Imposed

Discoveries of fraud, or wilful refusal to collect and pay the tax will be followed by prosecution. In these cases, it is said, the Bureau of Internal Revenue will urge the imposition of extreme penalties. Failure to file a return and pay the tax is punishable by a fine of not more than $1,000 and an additional assessment of 25 per cent. of the amount of the tax, while for wilful refusal or evasion the penalty is a fine of not more than $10,000, or five years' imprisonment, or both, together with an added assessment of 50 per cent. of the amount of the tax.

The cities first to be visited by the "flying squadron" will be Boston, New York, Pittsburgh, Baltimore, Atlanta, New Orleans, Cleveland, Chicago, St. Paul, Minneapolis, St. Louis, Dallas, Denver and San Francisco.

English Company Sues Allens Over Theatre

The Empire Palace Theatre, Ltd., of London, England, has entered suit against Barney Allen, Jule Allen and J. J. Allen, of Toronto, in the Ontario courts for alleged breach of contract, the action arising out of the undertaking of the Allen Theatre Enterprises to build and operate a big picture theatre in Leicester Square, London, it is declared. A claim is made for unstated damages for the alleged failure of the Allens to purchase the old theatre and construct a new house.

SPEAKING OF QUALITY!

Educational's two-reel Selig-Rork photoplays get off to a great start with such sterling players as Lewis Stone, Ethel Grey Terry and Wallace Beery

Sidelights on Minneapolis Convention

TO Finkelstein & Reuben goes a box of a dozen rolled steel golf balls, first prize of the Minneapolis convention, for crowning a series of humane acts towards conventionites by opening up the Shubert Theatre for use on the second day of their broil in Minneapolis. Only one disadvantage in this removal—not so easy to cook up things as in the West Hotel.

* * *

Speaking further on that high-brow subject—the weather—the Rev. G. L.

A. C. LICK
Of Fort Smith, Ark., who was elected a vice-president of the M. P. T. O. A.

(more popularly known as "Go-Lightly") Morrill, pastor humorist, who gave the invocation, asked the assembly at the Radisson banquet if they had enjoyed a warm time while in Minneapolis. In response to a sweltering "Yes" from the crowd, "Go-Lightly" explained that he was unable to sympathize. "I have such a shady character, boys," he said, "that the sun never notices me."

* * *

I. W. McMahon, of McMahon & Jackson, Cincinnati, who has been in the business long enough to cherish reminiscences and who was one of the "enthusiasticest" of those who attended the Minneapolis meeting, has several things to brag about. He was the first exhibitor in Ohio, the first to interest Marcus Loew in picture theatres and the first in his town to subscribe for Moving Picture World.

* * *

One of the most modest and at the same time conspicuous among the famous four hundred was Mrs. Pauline K. Dodge, the protege of the M. P. T. O. A., who had come all the way from Morrisville, Ver mont, to attend the first convention of her life. A quiet enthusiast amid her boisterous comrades, she confided that once back in Vermont it would be her ambition to assist in bringing that unorganized state into the fold.

One of the chuckles in a convention not without many bright spots was afforded by G. G. Schmidt, of Indianapolis, who with Hoosier drollery remarked that he hailed from the abode of two matchless geniuses—James Whitcomb Riley and that other illustrious personage whose initials are F. J. R.

* * *

Maurie Reubens, of Joliet, Ill., always a faithful pleasure-seeker at conventions, celebrated this one at home with a siege of tonsilitis. On Monday night he "long-distanced" his brother, I. M., in Minneapolis, got rid of a few words not printable in M. P. W. and explained as his reason that the doctor had assured him he would be all well again—by Thursday night!

* * *

Another satisfied user of the Barton organ, J. E. Niebes, owner of the Dawn Theatre, Detroit. Mich., was seen exchanging, salutation with the boss in the lobby of the West. Mrs. Niebes and Miss Helen were also present. We had the pleasure of sitting on Helen's left at the banquet table. We advise all film salesmen and advertising managers to keep in close touch with Helen, as she promises to soon be a buyer of first-runs at reasonable prices. Miss Helen is 12 years old and just now she is the able custodian of her father's enterprises, and judging from her ingratiating smile, she gets anything she goes after.

* * *

Even now, as we remove from our specs the Wisconsin dust and C., M. & St. Paul cinders, we hear the echo of that golden-voiced youth who so proudly and ambitiously sung the advertisement "Washington in 1922" to the tune of "Till We Meet Again." The song was really good, the idea more than good, for did not Sydney Cohen suggest to the assembly seriously during the Wednesday session that the next convention should go to Washington? We're for the singer any time, but for the idea only nine months in a year, excluding June, July and August.

* * *

When you want to learn about women we suggest and earnestly recommend that you call on A. L. Robarge, head of the A .R. Amusement Co., Wausaw, Wis., owner of a string of theatres, all within an hour's ride from Wausaw. Mr. Robarge has the envious distinction of having in his employ ten women managers, all making good. Mr. Robarge said among other things about his managers, "they are all honest and absolutely reliable. Since I have had them in my employ, I am doing a bigger business, particularly on matinees, 'when woman meets woman.'" We congratulate Mr. Robarge not alone on his good judgment, but also on his courage and certain diplomacy.

* * *

James C. Quinn, an official of the Rialto Amusement Company, owner of a chain of four theatres in El Paso, Texas, swung into town on Sunday morning and made inquiry for the nearest church. His knitted brow indicated something was wrong. It leaked out later that he had spent most of his time on the train coming up engaged in a game foreign to the dictates of his faith, of which he was reminded by the conductor when the train passed through a town in which a Baptist convention was being held. The party was asked to hold off until the train had passed beyond the city limits. During the intermission the boys went for a stroll around the car and Jimmy Quinn never showed up again until the train hit Minneapolis. We had the pleasure of a drive with Jimmy on Sunday evening around the Minneapolis lakes and are here to say that we'll back him up in anything he tells the family back home about the little incident on the train.

* * *

H. H. Hoke, of the firm of Bland and Hoke, Taylor, Texas, having heard something about the Mississippi River, recognized it at once while driving through Minnehaha Park. What he saw was a creek leading up to and making its deposits at Minnehaha Falls. For having attained such distinction in geographical knowledge we offer H. H. a medal made from our original convention notes.

* * *

A fellow by the name of Santikos. whose initials we wish we had for keeps, because he's a regular guy, was a member of that auto party also. He operates a number of theatres in and around San Antonio and is one of the few exhibitors who radiated good cheer and prosperity.

* * *

Joseph Mogler, of St. Louis, Mo., suffered an attack of politeness while working up a speech on the floor during Tues-

(*Continued on page* 288)

JAMES D. RITTER
Of Detroit, who was elected treasurer of the M. P. T. O. A.

Warren Announcement Discloses Wealth of Material to Be Distributed

F. B. WARREN CORPORATION announces the first instalment of its production and releasing plans for the new season, beginning in September. It will distribute in the United States, Canada and the entire world four Lois Weber productions, four Reginald Barker productions, four Victor Schertzinger productions and a group of four powerful pictures from four nations of Europe to be known as the "International Big Four," with one picture from Scandinavia, one from France and one or two from Italy.

Announcement is also made that the Warren organization has obtained the revival or reissue rights of the famous George Kleine-Cines production, "Quo Vadis," for which half a dozen distributors have been competing; a fifth sensational European production, made by Sascha Films in Prague, Bohemia, entitled "Good and Evil," which has been running for months in the principal European capitals, and the Will Bradley novelty production, "Moongold," which is just finishing a five weeks' run at the Reisenfeld group of theatres in New York.

Feature a Week

The first Warren announcement comprises eighteen feature length productions by big directors and concludes with the statement that other units to come through this distribution will be announced shortly. This new organization will release a priduction a week beginning September 4, in addition to an attractive selection of short-length subjects.

Lois Weber's producing unit is well under way and her first big production for release, "The Blot," is already completed and is now being edited for delivery to the laboratory. Prints will be in all Warren branches by August 5. Prerelease engagement will begin in several large cities in late August. Miss Weber will make only four productions a year, and having started work in March gained five additional months, or seventeen in all, in which to produce and deliver her four big specials.

Barker Beginning Work

Reginald Barker is starting production on the first of his unit of four big Reginald Barker Productions. The splendid technical organization which Mr. Barker has assembled will remain intact and go with him to maintain and increase the high standards that always mark his work. Mr. Barker is the first American director to open the new season with the release of a long-run picture made for fall issue. This is his Goldwyn production, "The Old Nest," which opened on June 27 at the Astor Theatre, New York, and made a sensational hit. All of Mr. Barker's new productions are to be released through the Warren organization. He has completed his contract with Goldwyn.

Victor Schertzinger comes into his own with Victor Schertzinger Productions for release through the Warren organization. He will also produce four pictures and already he is at work on the first of his unit, which at the moment has the title "Prosperity." No announcement has been made of his cast. Advance reports from the West Coast are highly enthusiastic as to his story.

"International" Mystery

The Warren organization at the moment is guarding the secret as to what four pictures are included in what it announces as its "International Big Four" of productions—one picture from Scandinavia, one from France, one from Italy and still a further one, the nationality of which has not been revealed.

Current report in New York identifies one of this series as the famous Nordisk Film Company production of Charles Dickens' famous story, "Our Mutual Friend," about which many returning American film men have brought back favorable reports.

Warren officials have scored another point by obtaining the revival or reissue of rights of George Kleine's famous Cines production, "Quo Vadis," which will be released in September in six reels, having been re-edited and re-titled in entirety. "Quo Vadis" is rated by picture men as being, next to "The Birth of a Nation," the most valuable feature reissue property in the world. This was the first big picture ever brought to America from Europe and the first picture ever shown in America for extended runs at advanced prices. It was opened at the Astor Theatre, New York, in 1914, and ran for twenty-six weeks. It played the legitimate theatres of the United States and did a gross of $1,750,000 for Mr. Kleine, its owner, seven years ago.

Have Sascha Film

It is confirmed that the Warren organization has obtained the famous Sascha Film production made in Prague, Bohemia, entitled "Good and Evil," a spectacular modern drama starring Lucy Dorrain.

This picture will be released under a contract with the Herz Film Company of New York.

Another feature announced for Warren distribution is the Will Bradley three-reel novelty which is just finishing a five week extended run in the Criterion, Rivoli and Rialto theatres, New York, under the direction of Hugo Riesenfeld. This feature is "Moongold," which has had the longest run ever enjoyed by a short subject in the history of Broadway, it is claimed.

It is believed that the Warren forces will release certain one-reel scenic productions of unusual character, as well as highly popular make of two-reel comedies.

Important Conference Over the Parcel Post

A delegation representing the transportation committee of the National Association of the Motion Picture Industry conferred last week in Washington with Postmaster General Will H. Hays on several matters of importance to the industry in connection with the handling of film shipments by mail.

The film men found Mr. Hays very responsive to the industry's needs and it is expected that important changes in the parcel post regulations regarding both film and advertising matter will be forthcoming as a result of the conference.

Those Present

The delegation was composed of Palmer H. Stilson, chairman of the transportation committee; Paul H. Cromelin, chairman of the exporters' division of the National Association; Frederick H. Elliott, executive secretary, and Jack S. Connolly, Washington representative. With the postmaster general at the conference were his assistants, Messrs. Shaughnessy, Glover and Wood.

It's the innate love of independence plus an appreciation of the best, that is responsible for the continued and increasing growth of Moving Picture World.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

ELSEWHERE in this issue we discuss independence, and herewith are a few observations on the subject which apply particularly to trade publications.

Independence in a publication may still be possible if the publication is a part of a chain of trust owned trade papers, but we doubt it. We prefer to judge men and institutions by their deeds more than by their words. We feel that way about it because we have a strange habit of following our own conscience without dictation from anybody.

If a production is poor, it is our idea of independence to say so. If a production is good we feel that our independence requires us to say so, too. If there are two sides to a question our independence suggests that open discussion and fair play will settle the matter, and we say that also.

Moving Picture World was founded on independence and has flourished because it has retained its independence. It will continue this course, not only because it is the right thing to do, not only because it is the manly and open thing to do, but because no institution in the world can survive on any other basis.

Now that we are on the subject of independence it is well to consider that the one thing that makes independence possible is courage. Courage is the backbone of business. Without it no project can succeed—no enterprise can prosper.

We hear a great deal about the year 1921 being the year that will reward fighters. This is quite true. It is quite true of every other year since the calendar began, and will be so so long as the calendar survives. There is nothing new in the idea. At the same time there is nothing old in it; that is to say, nothing that has outlived its usefulness. Clear grit and courage applied to our business at the present time will solve every problem that we have to solve.

It takes courage to make big pictures. It takes courage to exhibit them. But all these things are now being done. The point that is more frequently lost sight of is the necessity for courage in advertising and in exploitation. Every great success in moving pictures has been builded on big campaigns of trade paper advertising. Even if the season be hot and activity painful, nevertheless we must go forward if we are to survive, and if we are to win as well as live we must play our big game in a big way.

To put the reverse English on the slogan above noted we might say, that the year 1921 is a bad year for pikers.

Clip and Paste

For Newspaper and Program Convenience

Babe Ruth, admittedly a hard hitter, meets his Waterloo when he faces a mechanical contrivance for "pitching" baseballs. Selznick News issued as of June 21, shows Babe swiping the ozone instead of the horsehide.

The prettiest girl in five states bought an automobile with part of the $10,000 prize she won through her comeliness. Selznick News shows the beauty at her new wheel. It's in the June 21 release.

Selznick News, released as of June 21, contains many and various snappy features in pictorial news from everywhere. Some of the "shots" are: Germany's Red Guard; Flora May Hackett, a $10,000 prize beauty; how to judge the normalcy of babies; Babe Ruth can't hit a mechanical pitcher; more than 400 girls join the Army as trained nurses—and snapshots at the newest fashions.

Four celebrated child players of the screen—Stanley Goethals, Geraldine Condon, Frances Carpenter and May Garaci—will appear in the supporting cast for Alice Lake in her latest Metro special, a Dallas Fitzgerald production of W. Carey Wonderly's story, "The Infamous Miss Revell."

Bert Lytell, in his newest Metro starring vehicle, "Junk," adapted from the Saturday Evening Post story by Kennett Harris, will play three roles, representing three generations of the Weatherbee family of California—grandfather, father and son.

Gaston Glass, who supports Viola Dana in her newest photodrama, "There Are No Villains," is in turn supported by a single crutch, upon which he has to lean throughout the picture. But Mr. Glass is not satisfied with his support. He is beginning to regard it as a dangerous addition to the production. Leaning heavily upon it, he first strained his shoulders, and then dropped it one day, falling over a curbing and spraining his kneecap.

The motion picture colony that centers around Hollywood has at last been thrilled by a new fad. It is fencing. And now those obsessed by the great desire to star in pictures are advised to sharpen their duelling swords and stab their way to fame.

Douglas Fairbanks is said to have started this new pastime when he engaged Professor H. J. Uytennhove, former world's champion fencer, to coach the cast for "The Three Musketeers" in the art of blade-wielding.

The latest Century Comedy to reach the screen is Brownie's "Society Dogs." It contains action and humor never before portrayed by another animal on the screen or on the stage.

Shirley Mason, whose latest picture, "Lovetime," is shortly to be released by Fox, recently umpired a ball game in Los Angeles between the Oakland and Vernon clubs. Nobody hollered, "Kill the umpire!"

Harry Millarde, directing a new special for Fox, recently used one hundred youngsters in a scene for the production. The children, who reported joyously for work, were somewhat disappointed when they found it was a schoolroom scene, and they were told to "act natural."

Mary Thurman is William Russell's leading woman in a Fox production now under way at Hollywood.

"Beating the Game," is the title of the second co-starring venture of Edna Murphy and Johnnie Walker, under Fox auspices.

William Russell, Fox star, will depart somewhat from his regular line in a picture now in work at the Hollywood studios. He will be seen in the part of a young nobleman who swashbuckles through many adventures in a mythical kingdom of Europe.

Frank Losee, who recently finished work in "Disraeli" with George Arliss, has been engaged by David W. Griffith to portray the role of Count DeLinieres in "The Two Orphans." Over fifteen years ago Mr. Losee appeared in this famous play in a stock company.

The first dual role of her career as a star will be the double portion of Alice Lake in her latest picture for Metro, a Dallas Fitzgerald production of W. Carey Wonderly's story, "The Infamous Miss Revell." It is now in the course of making at the Metro studios in Hollywood. The two characters Miss Lake is enacting are those of Paula and Julien Revell. Arthur J. Zellner adapted the photoplay from the story in the Pictorial Review.

Ivan Linow, the giant Cossack wrestler who appears in Paramount's "Cappy Ricks," was training for a match when he was approached with an offer of a part in the picture. He at first refused, believing he needed all of his time for training. When it was explained that he would be provided with a rough-and-tumble fight almost every day while the picture was in the making, he accepted and has found the acting in this stirring drama nearly as rigorous as an athlete's training.

When Roscoe (Fatty) Arbuckle starts, under the direction of James Cruze, his next Paramount picture, temporarily titled, "Via Fast Freight," he will go immediately to Chicago for a number of big scenes, including streets, department stores, freight yards, etc. On their completion, the company will return at once to the Lasky studio at Hollywood to make the interiors.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Golem

(*Featured Cast—Paramount—6 reels*)

M. P. W.—Impressively relates Jewish folk lore tale.

N.—A distinct credit to the screen.

E. H.—It will have little appeal for the average American audience, and as a box office attraction will probably only draw in the large cities where there is a great Jewish population.

T. R.—To the artistic soul there is much to recommend in this feature.

W.—Another one which exhibitors should judge for themselves.

Without Benefit of Clergy

(*Featured Cast—Pathe—5,200 feet*)

M. P. W.—Rudyard Kipling story produced by Pathe presents much of the spirit of the original.

N.—Famous Kipling story presented in fine atmosphere.

E. H.—A splendid adaptation of Rudyard Kipling's short story.

T. R.—James Young in directing this photoplay scores one of the biggest hits of his career.

W.—Plenty of atmosphere in undramatic story.

The Highest Bidder

(*Madge Kennedy—Goldwyn—4,960 feet*)

M. P. W.—Is only mildly interesting.

N.—Often told story holds little interest.

E. H.—Well produced and entertaining.

T. R.—A well directed forceful society drama.

Don't Call Me Little Girl

(*Mary Miles Minter—Realart—5 reels*)

M. P. W.—There is some excellent comedy and a never flagging pep that brings the interest to a pitch and keeps it there.

N.—Pleasing little picture furnishes ideal role for star.

E. H.—Is a delightful little farce-comedy, with the charming Mary Miles Minter in a role that fits her talent particularly well.

W.—Some fair amusement, but not enough of it.

T. R.—This may be set down as one of the best productions in which Mary Miles Minter has yet appeared.

Desperate Trails

(*Harry Carey—Universal—4,577 feet*)

M. P. W.—Will provide entertainment for those who like these rip roaring, snorting melodramas of the fictional West.

E. H.—One of the best things Carey has ever done. One of the most interesting in some time.

T. R. Altogether it is a pleasing story, well worked out, and enjoyable from any and every angle.

W.—Carey has a good story in his most recent Universal.

N.—Good story, well worked out, gives Harry Carey many opportunities.

A Ridin' Romeo

(*Tom Mix—Fox—4,700 feet*)

M. P. W.—Tom Mix puts over a five-reel farce with a wallop in his latest Fox picture.

N.—Unexcelled horsemanship in Mix's western farce.

E. H.—Is one of Tom Mix's best productions to date.

W.—Lots of excitement and some good thrills.

T. R.—Fairly buzzes with fast, comic action and affords Tom Mix manifold opportunities of demonstrating his athletic prowess.

The Butterfly Girl

(*Majorie Daw—Pathe—5 reels*)

M. P. W.—Playgoers Pictures Production starring Majorie Daw lacks punch.

N.—Little entertainment in this weak and sugary story.

E. H.—It is slow in action and provides poor entertainment.

W.—Star does well in mildly entertaining story.

See My Lawyer

(*T. Roy Barnes—Robertson-Cole—6 reels*)

M. P. W.—Possessing the elements of good, clean fun, along with a high class production, the picture should be a drawing card.

N.—Too lengthy and complicated to be amusing.

T. H.—Is farcical comedy drama that mingles love and business in comical and clever fashion. A picture that men will particularly like.

W.—Not enough comedy incident to make it consistently amusing.

A Private Scandal

(*May McAvoy—Realart—5 reels*)

M. P. W.—First May McAvoy picture proves wisdom of making her a star.

N.—May McAvoy saves this very ordinary photoplay.

E. H.—A first-class feature in every respect.

W.—May McAvoy delightful but story a poor selection for her first.

A Kiss in Time

(*Wanda Hawley—Realart—4,351 feet*)

M. P. W.—Wanda Hawley's Realart vehicle light stuff but amusing.

N.—Is diverting enough for hot weather business.

T. R.—This farcical screenic attempt at polite comedy has some good material, but too much footage is wasted in piffle.

W.—What-not and nonsense make good bit of light comedy entertainment.

E. H.—Gives Wanda Hawley an ideal vehicle and she is accorded excellent support by T. Roy Barnes.

King, Queen, Joker

(*Sydney Chaplin—Paramount—5 reels*)

M. P. W.—Is more ambitious than amusing.

N.—Fails to come up to expectation.

E. H.—Refreshing of humor and highly entertaining.

W.—Comedy given good production and well acted.

GRACE DARMOND SIMPLY MUST BE HANDLED WITH CARE

There are no two ways about it, she tells her lovers in the third Rockett production for Hodkinson release, "Handle with Care"

$360,000 Picture House for Honolulu to Seat 1,760 and Have Immense Stage

JOEL C. COHEN, of the Consolidated Amusement Company, arrived at San Francisco recently on the liner Maui from Honolulu for an indefinite stay. He states that work was commenced about a month ago on a magnificent new theatre for this company which will represent an investment of $360,000. It will be of steel and concrete construction and will seat 1,760. Special features will be unusually large seats, wide aisles and plenty of room between seat rows. An order has already been placed for a $25,000 Robert Morton organ, to be the largest musical instrument on the Islands.

The stage will be 130 feet wide and 35 feet deep and will handle traveling shows as well as pictures. The interior designing follows the lines of the Capitol Theatre in New York. The artist who is to paint the picture over the proscenium arch, "The Glorification of the Drama," has gone to Paris for studies. A washed air ventilating plant is to be installed and fresh air will be brought into the house from beneat heach seat. There will be retiring rooms on all three floors and all the stage dressing rooms will be equipped with showers, baths and toilets. The offices of the Consolidated Amusement Company will extend across the entire front of the building on the mezzanine. floor.

The concern of which Mr. Cohen is the head operates five picture houses in Honolulu and is also a leading distributor of film. The new house that is being erected is considered far ahead of the times, but confidence is expressed that the Hawaiian Islands will grow rapidly in importance with improved steamship connections with the mainland.

Admission Tax Shows Increase of $500,000

While practically all of the other taxes showed a decrease in May, as compared with the same month of 1920, the admission tax showed an increase of more than $500,000, according to figures just made public by the Bureau of Internal Revenue. Total collections from this tax during the month were $7,152,375, as compared with $6,623,188, and for the eleven months ended with May were $82,363,318, as compared with $68,382,538 for the corresponding period last year.

Total collections from all sources during May were $60,000,000 less than those of the same month last year, the report shows, the total receipts for the month being $217,414,724, as compared with $277,252,176 last year. Fifty million dollars of this loss was in revenue derived from income and excess profits, total collection from those taxes being $117,446,352, against $167,175,645 in May, 1920.

The report also shows that receipts from the taxes on distilled spirits were $5,000,000 below those of May of last year, collections from tobacco showed a decrease of $2,000,000 and excise taxes fell off nearly $7,500,000.

Among the collections of interest to the industry in May were $442,016 from films leased and licensed; $16,960, from the seating tax; $9,410,803 from freight shipments; $51,748 from express packages; $6,956,364 from personal transportation; $39,833 from seats, berths and staterooms, and $2,437,038 from telegraph and long-distance telephone messages.

Grand Theatre Collapse Kills 7 and Injures 100

During a matinee performance recently the walls of the Grand Theatre, Barnesboro, Pa., collapsed suddenly, killing seven persons and injuring about 100 others. Next to the theatre workmen were dismantling an old building, and this process, together with the heavy rains, is thought to have weakened the walls of the theatre.

To Revoke License If Sex Picture Is Shown

Commissioner John F. Gilchrist of the New York City Department of Licenses has barred from public exhibition in Greater New York a picture which is one of a group the National Association of the Motion Picture Industry is endeavoring to suppress throughout the country. In a warning to every exhibitor in the New York territory, Commissioner Gilchrist threatens the summary revocation of the license of any theatre which shows "The Sex Peril," formerly known as "Open Your Eyes."

Three other pictures of a similar character, which were made under the auspices of the War Department exclusively for showing to soldiers in training camps during the war, are also in circulation in spite of vigorous protests that have been made by the national association against their exhibition. These are "Fit to Win," "The End of the Road" and "Some Wild Oats."

TWO HEADS THAT THINK AS ONE

Of Hugo and Mabel Ballin, now making "Jane Eyre," their fourth picture

Film Exports Hold Up; Big Canadian Business

Exports of films are holding up well, according to reports from the Department of Commerce, shipments abroad in May totaling 406,795 feet of unexposed film, value at $14,884, and 12,568,677 feet of exposed film, with $591,717.

The most important market for unexposed film during the month was Canada, which took 279,872 feet, value at $9,492, other markets being Italy, England, Mexico, Dutch East Indies, Japan and British South Africa.

Four countries took more than 1,000,000 feet each of exposed film during May, the greatest footage, 1,809,793, going to Australia. Australia's imports were valued at $91,629, and the 1,393,650 feet exported to Canada had a value of $88,000. Japan's imports totaled 1,030,719 feet, with a total value of $44,674.

Hines' Wife Is Arrested for Sunday "Desecration"

Mrs. S. J. Hines, wife of the proprietor of the Princess Theatre, at Portland, Ind., was arrested last Sunday on a charge of desecrating the Sabbath. Earl Earhart, projectionist, was arrested on a similar charge. They were taken before Mayor Mitchell, and after pleading not guilty, were released on $25 bonds. Their cases were postponed until the date of the hearing of the other cases resulting from previous arrests at the Princess.

Mr. Hines, who was arrested and locked up in the city jail and later released by an angry crowd of citizens on Sunday, June 12, has been under the care of a heart specialist from Chicago since the time of his arrest. A large crowd gathered in front of the Princess last Sunday afternoon and evening in anticipation of more excitement when the police interfered with the operation of the show. However, nothing out of the ordinary routine of arrest making resulted.

Avon Changes Hands

The Avon Theatre, in Watertown, N. Y. will hereafter be handled by the Nova Operating Company, which was incorporated in the Secretary of State's office at Albany a few days ago. H. C. Sesonsky and Harry Morton, together with Frank A. Empsall, owner of the building, will operate the theatre. The Avon was formerly owned and operated by the Bardavon Corporation of Poughkeepsie.

Charles Urban Has Instructed Millions in His Twenty-five Years as Film Man

CHARLES URBAN completes in this month of July, 1921, his twenty-fifth year of continuous devotion to the motion picture industry. One could take almost any other existing business and find nothing especially exciting in such a record. But in Mr. Urban's case it is exceptional, for his twenty-five years as a motion picture producer practically covers the history of the industry.

He was in at what was practically the start of the business and he has remained with it constantly. There are hardly any others to whom one could so point; he is almost alone among the builders of the moving picture who have been continuously associated with it.

An outstanding feature of Mr. Urban's long record as a moving picture man is that he has never paid the slightest bit of attention to the so-called dramatic film. Always, from the beginning, and more than ever today, he has worked with the motion picture only as a means of instruction. More than twenty years ago he coined his slogan:

"To entertain and amuse is good—
"To do both and instruct is better."

That has always been his policy, his guidepost.

Not Merely Mercenary

Examining that policy, one probably finds the reason why he was able to remain in the field when so many of his associates dropped out, one by one. He never was concerned purely with making money. In the gradual building-up over these twenty-five years he has managed to make a great deal of it, but it never was his primary object. He was always looking ahead at least twenty years. He is in his fifties now and still has the same habit.

It is probably that tendency of his which brought him the reputation of being a "visionary," but whenever he is reproached on account of it, he reminds one that the people who named him so have long since dropped out of the race. He does look far ahead, but he keeps both feet on the ground, just the same.

Most of Mr. Urban's working life up to 1921 was spent in England, though he commuted pretty regularly between London and New York. He made seventy-nine round trips. He had gone there in 1896 on a three months' trial trip to handle the agency for Edison pictures. That three months' trial developed into a stay of twenty-one years, during which time he rose to the top of the heap and was by all odds the biggest moving picture man in Europe.

"Sold" Marshall Field

Born in Cincinnati, Mr. Urban's first job was in a bookshop at $1.50 a week. In time he became a book agent and he tells with great glee how he started off to fortune some years later when in Chicago he sold Marshall Field a de luxe edition of "The Stage and Its Stars," a $125 sale. The old merchant was a terrible ogre to salesmen and the selling feat became so well advertised that all the merchant rivals bought copies just so they could hear the salesmen tell the story of how it was done.

Subsequently, Mr. Urban went into the stationery business in Detroit, then the typewriter business, then the phonograph (dictaphone) business and about that time came along news of the wonderful new invention of moving pictures. Those were the days of the nickel-in-the-slot machines. He secured the Michigan agency for Edison pictures and did so well that the offer came for him to go to London. That was the three months' trial offer.

Being a pioneer in London forced many developments. There were only two kinds of pictures in those days—French pictures made by Lumiere and American pictures made by Edison. The English wanted to see English pictures. So Mr. Urban developed the Urban camera, the forerunner of all the cameras used today. Lumiere and Edison would not sell their cameras.

Developed a Projector

In the same way he developed the Urban Bioscope, a projector that was largely used during the first eight years in Europe and is said to be the basis of all the projectors used today.

Looking backward over the twenty-five years, it seems amazing that Mr. Urban could have stayed outside the dramatic field as he so resolutely did, but it never interested him. The educational phase of the motion picture was uppermost in his mind all during the twenty-one years he spent in England as it still is with

CHARLES URBAN

him here in America. The fact that he became the outstanding figure in motion picture production and exhibition in Europe without recourse to the dramatic film is all the more amazing on that account ,and he confidently expects to duplicate the feat over here.

The "Book of Knowledge"

It was in 1898—two years after his arrival—that he took the first instructive picture ever made. The subject was an English training ship off Portsmouth. Since then he has made thousands of educational subjects, never taking one that did not have permanent value. He has accumulated a library of film that is not even approached by any other in the world. It is the basis of "The Living Book of Knowledge," which is the film encyclopedia of the world, now in process of editing. Every subject capable of being illustrated by photography is in that library.

The story of the development of Kinemacolor is a romance all by itself. There is no space available here to even begin to tell it. Mr. Urban says it would take volumes and some day, if he ever gets the time, he wants to tell it. It is a story of an epic fight; first the fight of the experimenters, then the fight against the vultures, for when after many years it became a great commercial success, the attacks on his patents began. He had then many expensive lawsuits on his hands, but withal, Kinemacolor netted him more than $1,400,000. It was shown all over the world and a sample of its success was a consecutive twenty-seven months' run at the Scala Theatre in London at prices of $2.50.

Kinekrom A Success

Mr. Urban's pride in Kinemacolor is intense, though he realizes it had grave faults. The main fault was what was called "fringing," a shooting of color flashes all over the screen. So when it was still at the height of its commercial success just before the war, Mr. Urban decided to correct those faults of process and rid himself of all the suits at law. He did it by developing Kinekrom.

Kinekrom may be described briefly as Kinemacolor made perfect. It has been patented in all countries, safely patented, Mr. Urban is convinced, and when it is brought out in about a year from now, it will be safe from attack. A year will be necessary in order to manufacture the special projection machines needed for color films. These machines, known as Duplex Color Projectors, will also run films in monotone or black and white. He is sending out a staff of cameramen next October to begin gathering pictures in natural color. He also plans to revive the Delhi Durbar and some other notable Kinemacolor pictures.

Kinekrom and the Urban Film Library are two of the things that are taking his time in New York. He came back to America in 1917 to handle the British war films over here and decided to do the rest of his work here in America. Since the war he has been engaged in editing his Kineto Reviews and Movie Chats from the Film Library, in developing Kinekrom and putting the finishing touches to the Spirograph.

It is the Spirograph that is the third and other important item on his list of things to do. He considers it is the supreme educational achievement of his life. It puts motion pictures on a flat, spiral disc, fitted to an eleven-pound projector, absolutely safe from fire, easily operated by a child and at a price within the reach of every family. In short, it enables motion pictures to go right into the home. To manufacture them, a plant known as Urban Institute is now in course of construction at Irvington-on-Hudson, New York, and will be busily humming by September.

New Low Record Set in New York Incorporations

The business incidental to the incorporation of motion picture companies suffered a decided slump in New York State during the past week,, in fact the week's record was the lowest of the entire year. The following companies are shown by the records in the secretary of state's office to have been incorporated with the capitalization noted, as well as the directors selected for the first year.

Renault Theatrical Corporation, $25,000, Brooklyn, Harris Pecker, William Horowitz, Edward I. Berriman; Brooklyn Stroud Theatrical Enterprises, $10,000, Brooklyn, L. A. Wolfsohn, New York; Isaac Weinstein, Joseph Miller, Brooklyn; Vanlac Import and Export Corporation, $50,000, Joseph I. Schnitzer, Marcel Vandal, Emil Offerman, New York; Macdono Cartoons, $2,500, A. J. Romagna, Nicholas Bucci, William L. Stout, New York; Nova Operating Corporation, $50,000, Watertown, F. E. Empsall, Charles Seasonske, H. E. Morton, Oswego; Freeport Theatre Corporation, Freeport, $300,000, L. T. Shields, W. H. Donnell, jr., H. Kessell, New York.

Yale Gives Rex Ingram Degree of Bachelor of Arts for Direction of "Four Horsemen of Apocalypse"

FOR his artistic achievement in translating "The Four Horsemen of the Apocalypse" into motion pictures, Yale University conferred upon Rex Ingram, director, the degree of Bachelor of Fine Arts at the Commencement exercises at New Haven, June 22. This is the first official recognition of the screen as an art that any university or college has ever given.

Mr. Ingram formerly was a student at Yale, matriculated in the class of 1914. He was a pupil of and later assistant to Lee O. Lawrie, head of the School of Fine Arts there, and since has attributed much of his success in making photoplays to his study of sculpture under Mr. Lawrie. His most ambitious picture concluded last week a run of several months in New York. It was presented at the Astor Theatre by Metro Pictures Corporation, its producers.

The director honored by Yale is young—just 29 years old. The son of a university professor in Dublin, Ireland, he came to this country in 1911. Before going to Yale, he worked for some time at Belle Dock, New Haven, as track man and tally man. When circumstances forced his relinquishing hopes of a degree of graduation, Mr. Ingram went into motion picture work, his activities embracing acting, scenario writing and finally directing. During the war he served as second lieutenant in the Canadian Royal Flying Corps.

REX INGRAM, B.F.A., YALE
Honored by that university for his direction of "The Four Horsemen of the Apocalypse"

Thirty-five Graduated in Third Class of Paramount's School of Salesmanship

THE third class of Paramount's school of salesmanship, under the supervision of Fred F. Creswell, closed its session recently and thirty-five enthusiastic graduates departed on Friday and Saturday for their respective destinations.

Though the first and second classes of the school occupied four weeks for the course, the work of the classes just closed was accomplished in three. This accomplishment was due in a great measure to the fact that a larger proportion of the men in the class had come from within the organization and their knowledge and experience as reflected in their recitations and written tests were such as to make greater speed possible.

The usual closing addresses were made by executives of the sales department. General Manager of Distribution S. R. Kent, however, had made his farewell address a week previous to the closing, on account of his hurried departure for the exhibitors' convention at Minneapolis, whence he proceeded to the West Coast.

On the closing evening the members of the class held a banquet at the Hotel Wentworth in honor of their chief instructor, Mr. Creswell, who has since departed for Indianapolis to take up his duties as district manager in charge of the Indianapolis and Cincinnati exchanges. The class presented Mr. Creswell with a sterling silver fountain pen, penknife and pencil. In addition to Mr. Creswell and the members of the class, those present were M. H. Lewis, assistant sales manager, and Paul L. Morgan, editor of "Paramount Pep."

Eastman Music School Will Open in Autumn

Despite the building strike which has greatly interfered with construction in Rochester, it is announced that the Eastman School of Music will be open in the fall. The National Academy of Motion Pictures, which is being built in conjunction with and adjoining the school, will not be ready this year. Both of these institutions, which will be under the management of the University of Rochester, are being built by George Eastman, head of the Eastman Kodak Company, that has set aside about $4,500,000 for building and endowing them.

During the past year some of the greatest musical instructors in this country and Europe have been secured for the school, so there is some interest in who will be selected to direct the moving picture side of the great enterprise. It is Mr Eastman's idea to show the world's best pictures at popular prices to a musical accompaniment played by a full symphony orchestra six days a week. The auditorium will seat 3,500. Should there be any profits, they will be used to further extend the musical end of the program.

Chautauqua Plan Tried on Vitagraph Pictures

A novel scheme to boost business during the heated term, which has all the ear-marks of success, has been inaugurated by Watts and Simmons, proprietors of the New Lyric Theatre at Crookston, a city of nearly 8,000 in Minnesota. These live exhibitors have booked three Vitagraph specials, "Black Beauty," "Trumpet Island" and "The Heart of Maryland," the Alice Joyce production, "The Scarab Ring," and a Larry Semon and a Jimmy Aubrey comedy for the beginning September 5 and ending September 11, which is to be known as "Better Shows for Crookston" Week.

The "Better Shows for Crookston" week is to have the backing and support of the Woman's Auxiliary, American Legion, and as a unique feature the Vitagraph pictures will be presented on a plan similar to the Chautauqua proposition. Coupons for admission to the four pictures at any performance are embodied in one ticket, which are now being sold for $1, far in advance.

THESE TIMID MEN ARE THE BANE OF ANY GIRL'S EXISTENCE
Any one will admit it's a mast annoying situation when the man can't muster the courage for a proposal. Here's Dorathy Dalton learning it all over again in the Paramaunt picture, "Behind Masks"

First National Questionnaire Reveals Exhibitors' Views on Important Topics

EXHIBITORS of the United States, while divided on the issue, are, on the whole, flatly opposed to a high tariff on foreign motion pictures, but they favor a retaliatory embargo against German films similar to the limited one the Teutons have devised to protect the cinema industry in their land.

These interesting facts are gleaned from a questionnaire poll conducted by Associated First National Pictures, Inc. Sixty per cent. of the exhibitors who replied were against the imposition of a high tariff, while 31 per cent. favored it and 9 per cent. were either non-committal or did not answer the question.

Seventy per cent. were in favor of an embargo against German films, due to the bar against American and other pictures in effect in that country. Fifteen per cent. opposed an embargo, while 15 per cent. gave equivocal replies or evaded answering.

The trend of thought on the part of the exhibitors concerning these and other problems growing out of the importation of foreign films is graphically portrayed in the answers to the questionnaires. There is no division of opinion as between the large city and small town showmen, and no geographical diversity of views.

Eight Questions

The questionnaire contained eight interrogations. Chief of these were the inquiries on the subject of a protective tariff and a retaliatory embargo against German films.

A large majority of exhibitors scoffed at the practical possibility of a "foreign film invasion." Nearly all of them agreed that American audiences, having become so thoroughly accustomed to the type of picture produced in this country, will not take with enthusiasm to the average foreign production, because of its wide divergence in all respects from the ordinary American film.

The exhibitors were practically unanimous in their belief that only such foreign productions as are of first-rate quality and carry a story of international human appeal will be able to override these handicaps and win widespread public favor.

In addition to these objections to a tariff on foreign productions, the exhibitors of Milwaukee are showering their congressmen with protests against the passage of a 25 per cent. tariff on raw film stock, asserting that it would result ultimately in a monopoly in this country and higher prices down the line.

On a High Tariff

Some of the reasons advanced by the opponents of a high tariff in response to the question, "Are you in favor of a high tariff on the importation of foreign films?" follow:

"No. Exhibitors the country over would agree, I think, that some of our best stars will have to take less compensation for their services. Good foreign films will help." H. J. Longaker, Howard, Alexandria, Minn.

"No. We need good pictures, no matter who makes them." William R. Karsteter, Columbia, Columbia, Mo.

"I am against the high tariff because I believe good, clean competition would spur on our producers to better and bigger efforts." John S. Schwalm, Rialto, Hamilton, O.

"No. Because it protects those in this country who wish to make a cheaper class of productions." Cortatowsky Bros., Liberty, Albany, Ga.

"A high tariff on foreign pictures would result in the same action being taken against American made pictures in other countries." Spragg Amusement Co., Bellaire, O.

Influenced by "Passion"

"No. After playing 'Passion' am against anything that tends to discourage importation of foreign pictures." H. A. McClure, Strand Theatre, Emporia, Kas.

"No. I believe we should have the benefit of any merit or new ideas which an exceptionally good foreign film may possess." O. W. Persons, Gem, Minden, Neb.

"Am not in favor of the tariff. If they have something that is really right, don't think it should be kept out." W. S. Butterfield, Battle Creek, Minn.

"Would not be needed as policy of protection." C. F. Montgomery, T. & D., Berkeley, Cal.

"Against high tariff. It would only lower the quality of American films." J. A. Siepker, Wildey, Edwardsville, Ill.

"Music and art should never be excluded by a tariff wall." J. C. Bennett, Princess, Whiting, Ind.

"A picture of merit will come in regardless of tariff and we will pay the bill." O. R. Zumm, Liberty, Marysville, Kas.

Government Gets Enough

"I am not in favor of a high tariff. I think that the government is getting enough out of this industry as it is, and this would simply make any foreign picture that the exhibitor was to get that much higher." R. C. Bright, Bright's Star, Preston, Minn.

"No. The whole theory of 'protection' belongs to the past and is only advocated by selfish hogs who are anxious to build a wall around the country in order that they may force the American people to pay any price they wish to charge, or else go without." Francis Powell, Academy, Northampton, Mass.

"No. For the reason that it would eventually work against the export of American made films." Fort Wayne Gaiety Theatre Company, Inc., Bluffton, Ind.

Here is the side of the advocates of a high tariff.

"Just take one look at the American farmers today. They were not protected." Joe Gerbracht, Princess, Ames, Ia.

"Yes, stick on a tariff. It won't hurt exceptional films and we can forget about the average." S. H. Blair, Majestic, Belleville, Kas.

"By all means place a tariff, as the cost of production is so low that they can underbid us on the same productions." C. B. Glenn, Queen, Hendersonville, N. C.

"I am in favor of keeping them out of the country. They are not what our people want, so why try to get by with such stuff?" I. S. Campbell, Zimm, Winfield, Kas.

Cheaper Productions

"Yes, we have too many here now—some good, some bad." E. T. Burgan, Ellsworth. Kansas City, Mo.

"Yes, they can work for nothing and eat themselves." F. J. O'Hara, Liberty, Spalding, Neb.

"I believe in a protective tariff for any American industry that needs protection from cheap foreign labor." James C. Ritler, Rialto and Boulevard, Detroit, Mich.

"Yes, because I am a Republican and believe in high tariff." Jack Garrett, Rex and Park, Gallup, N. M.

"Play fifty-fifty. Tit for tat." Harry E. Haff, Photoplay, Adams, Mass.

Some of the reasons given for wishing an embargo on German films in answer to the query, "Should German films be subject to the same treatment here as American films receive in Germany?" are:

"I should say 'Do unto others as they do unto you.' " H. J. Ludeke, Ludeke, St. Peter, Minn.

"Turn About Is Fair Play"

"Treat Germany like Germany treats us." H. Warner, Lyric, Lexington, N. C.

"Think turn about is fair play." R. C. Wilson, Grand, Staples, Minn.

"Yes, absolutely. We don't need theirs half as much as they need ours." Eller Metzger, Strand, Creston, Ia.

"I think so. They should not ask more than they are willing to give." James J. Jones, Princess, Plainfield, Ind.

"Yes and worse treatment." William E. Kier, Oxford, Oxford, O.

"Yes, don't give them an inch, unless we get one in return. Too much success is apt to give them a swelled head again." George Aylesworth, Portage Park Theatre, Chicago, Ill.

"We believe in an eye for an eye." S. H. Blair, Majestic, Belleville, Kas.

"Until full relations are resumed with Germany we should not allow them to flood our market at our expense. Tell them to pay. And, too, I think they should be restricted as to footage." Chester B. Glenn, Queen, Hendersonville, N. C.

Talk Retaliation

Others were just as emphatic, basing their reasons on the ground of retaliation. Those against the embargo gave these reasons for their stand:

"No. This is not a question of doing Germany a favor. Let's not be foolish just because they may be." Albert Nadeau, Bluebird, Anaconda, Mont.

"From a sentimental point of view, yes; but from a dollars and cents standpoint, no." J. M. Leasia, Amo and Stratford, Detroit, Mich.

"Let them send as much as they want to—the more the merrier. It will disgust the American exhibitor just twice as quick." Harold A. Hill, Star, Chicago, Ill.

"No, because Germany is not nearly as far advanced in the business as America is. We have nothing to fear in this country from competition if every one is simply forced to do his best." Burrell & Tripp, South Haven, Mich.

"We should not cut off our noses to spite our faces. If it is to our advantage to get foreign productions, I say get them." C. H. Schuckert, Temple, Caro, Mich.

"Why imitate German methods? Why place an embargo because Germany does so? Germany proves itself the shortest sightest nation in the world by staking (and losing) everything in an effort to grab more, hog-like. She lost and rightly. Let us make her do the right thing; then help her but not imitate her." Francis Powell, Academy, Northampton, Mass.

Scoff at "Film Invasion"

In reply to the question, "What is your opinion of the 'danger of a foreign film invasion?' " 86 per cent. stated that they did not believe such a danger existed, 6 per cent. were on the other side of the fence and 8 per cent. took the middle road.

"We are not alarmed; do not believe foreign films will be much in public favor," wrote C. T. Meisburg of the Opera House, Harrodsburg, Ky., but Baer & Kala of the Palace, Frazer, Minn., believe "If foreign films are all like 'Gypsy Blood' and 'Passion' we think they are very dangerous for American exhibitors."

The next question, "What success would the average European picture have in your theatre as compared with the average American picture?" found 70 per cent. of the showmen agreed that they would have to possess extraordinary merit to win over American productions, 10 per cent. took the opposite viewpoint and 20 per cent. either did not answer or were equivocal.

Eighty per cent. answered "Yes" to the question, "Would a European production have to possess extraordinary merit to induce you to back it rather than a good American production?" and 7 per cent. answered in the negative. The remainder were non-committal.

Labor Council Arbitrates in Oil City; New Theatre Schedule and Lower Prices

OIL CITY, PA., was deprived of motion picture entertainment for five short days as the rsult of the friendly intervention of the Central Labor conference of that city. The four theatres, the Lyric, Venango, Temple and Princess, which had closed down June 18, were reopened one week later by their proprietors after an adjustment of the difficulties had been made.

The theatres had decided to close after being unable to induce their projectionists to accept a temporary reduction in wages until such time as the business conditions in this city warranted a return to normal wages. Another reason for the closing down decision was the continued falling off of patronage. Exhibitors here have had to contend, also, with what they claimed a high and exhorbitant rate of rental.

Marked Changes

The managers had made a wage reduction proposition to their employes and this was accepted by the ushers and musicians. These employes, in order to aid in keeping the business open, had accepted a cut of from 15 to 20 per cent. in their pay with the understanding that as soon as conditions returned to normal their wages would be subject to an upward revision. The projectionists, however, turned down the offer.

Then the Central Labor Council stepped in and appointed a committee to see what it could do towards arbitrating the mater. The managers of the various houses agreed with the committee that the latter have full authority to review conditions and then decide whether the projectionists should accept the decrease. This proposition was promptly accepted.

The reopening of the theatres has not been without marked changes. One of these is that only two picture houses a week will be open until September 1. That is, the two houses will be run alternately. For example, the first week of the new plan, the Princess and the Temple were open; the following week, the Lyric and Venango. By this arrangement the managements of the theatres hope to reduce overhead expenses to a minimum. As there is not enough patronage to support four houses, it is hoped to concentrate patronage to two houses.

Another change is the admission price. It has been thought advisable to reduce substantially the prices. Prior to the shutdown these were 33 and 39 cents. Beginning at the reopening and extending until further notice, admission will be 11 and 28 cents including war tax. This has already proved an added feature to the Oil City public, as witnessed by the large crowds taking advantage of the new rates.

Toronto Houses Pay $218,000 in Taxes

The theatres of Toronto contributed about $218,000 to the city government for the current year for realty and business taxes imposed by the civic authorities on assessable values. All local theatres are assessed at a combined total of $5,341,863 and the combined business assessment for the local tax is placed at $1,266,149, making a grand total of $6,608,012. In view of these assessments, local theatres this year contributed $41,784 to the city for business tax and $176,281 for realty.

In addition to the above, there is levied an annual civic license fee. Moving picture theatres having a seating capacity of over 600 pay an annual fee of $100. Those with less than 600 seats, which are now very few, pay $50 each a year for a civic license.

The property assessment in Toronto does not represent the market value or possible selling price of structures, but constitutes an arbitrary valuation considerably lower than the apparent market value.

Richard Walton Tully Tells More About His Independent Producing Organization

RICHARD WALTON TULLY, well known dramatist and stage producer, who has entered the industy as an independent producer, releasing through Associated First National Pictures, Inc., is rapidly completing the personnel of his organization and making ambitious plans for the future. "Omar the Tentmaker," the first of the Tully Productions, is now being filmed at the Brunton Studios in Hollywood, and will be followed by another of his famous stage successes, "The Masquerader."

Guy Bates Post, who starred in both plays on the stage, will likewise play the lead in the film versions. A carefully picked cast is being engaged by Mr. Tully in support of Mr. Post, including Lawson Butt, Virginia Fair and Otto Matiesen.

While the direction will be by James Young, Mr. Tully will personally supervise the work. Wilfred Buckland has been engaged as art director and the chief cameraman will be Rene Guissart, who for the last three years has been photographing the Maurice Tourneur productions. The technical side of the production of "Omar the Tentmaker" will be made from the designs and material imported by Mr. Tully from Persia and other sources before the war. The screen version has been prepared by Mr. Tully himself.

Mr. Tully has just returned from Europe, where he has made arrangements for the production of his famous play, "The Bird of Paradise," in Paris, Berlin, Madrid and Rome. In addition to "Omar the Tentmaker," "The Bird of Paradise" and "The Masquerader," Mr. Tully will produce other plays to which he has retained the cinema rights, including the Sidney Drew success, "Keep Her Smiling," "The Flame" and a number of original scenarios and European plays which he has acquired.

Milton Hoffman Appointed Production Manager of Metro West Coast Studios

MILTON HOFFMAN, formerly in charge of the Famous Players-Lasky west coast studios, organizer of that company's London producing plant, has been appointed production manager of the Hollywood studios of Metro Pictures Corporation, according to announcement from the Metro home offices.

The former Lasky chief will share responsibilities of the studio with Joseph Engel, who thus will be given an opportunity to devote all of his attention to the business affairs of the organization, which have increased in importance since the installation of the unit system of production there.

Mr. Hoffman, who carried American methods of picture making to England as the builder of the Famous Players-Lasky studio in London, has enjoyed a range of experience in film work that has extended from exploitation to the actual making of pictures.

Following a rest of several months, Mr. Hoffman agreed to undertake the task of managing the productions of the rapidly growing Metro studios in Hollywood. He left at once for the Pacific coast and assumed his new duties.

Marriage Celebrated

Frank L. Smith, managing director of the Rialto Theatre, Newark, and Miss Mildred E. Tyson were married Wednesday, June 29. They first met three and a half years ago at a moving picture studio where Miss Tyson was acting. She is the daughter of Mr. and Mrs. Wesley Tyson of Brooklyn.

Mr. Smith is a member of the Motion Picture Theatre Owners' Association of New Jersey, the Newark Theatre Managers' Association, and several other professional and fraternal organizations.

Hayakawa Has Great Time on His Visit in the East

The visit of Sessue Hayakawa, the Japanese screen star, with his wife, who is known on the screen as Tsuru Aoki, to the East has been unusual. Many honors have been conferred upon them, the most notable having been the reception of Mr. Hayakawa by President Warren G. Harding in the White House on June 27. The visit to Washington was a momentous one for Hayakawa. Washingtonians paid him the compliment of unusual attentions.

Hayakawa called also upon Baron Shidehara, the Japanese Ambassador, at the offices of the Embassy. Lawrence Beatus, manager of Loew's Palace Theatre, tendered a dinner and entertainment to Mr. Hayakawa and the members of his party at the Hotel Washington. A tour of the city aroused the enthusiasm of Hayakawa to a high pitch, he declaring that some of the views were as beautiful as any he had ever seen.

Among the big features of his stay in New York was his visit to the Polo Grounds as the guest of R. C. Cole, president of R-C Pictures Corporation, where he was introduced from the grounds to the thousands of baseball fans. Mr. Hayakawa was the guest of President Cole and other officials of the corporation at the Dempsey-Carpentier contest at Jersey City, occupying ringside seats. The Japanese Association of New York tendered Hayakawa a banquet on the night of July 8.

Closes for Repairs

The Fairmount Theatre, one of Philadelphia's largest theatres devoted to photoplays, closed for the summer season on July 2.

While the Fairmount is dark Manager H. H. S. Kendrick announces that extensive repairs will be made and a new $25,000 organ will be installed. The house will re-open in the latter part of August.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Paramount Doubles Exploitation Staff; Announces Extension of Saunders' Idea

ON the eve of the second anniversary of the Paramount Exploitation Department, Claude Saunders, director, announces that the present force of twenty-five exploiteers will be increased to sixty. The Division of Exploitation of the Famous Players-Lasky Corporation has so justified itself in its two years of existence that S. R. Kent, general manager of distribution, authorized the expansion, which will take place next fall.

CLAUDE SAUNDERS

The department was launched July 10, 1919, when nine men under the direction of Mr. Saunders went into the field to help the smaller exhibitors put over "The Miracle Man." An increase in the staff followed immediately for the exploitation of "Male and Female." The exploiteers now number twenty-five, averaging one man to each exchange.

Saunders' Two Theories

Mr. Saunders, the founder of Paramount exploitation, based his organization on two theories:

One, that there is a vast proportion of the theatre-going public not reached by the dramatic news columns and the advertising in the newspapers. The attention of these people must be attracted involuntarily by unique outdoor advertising. "Let him who runs read" was the motto.

The second, that many of the exhibitors—especially the smaller ones—had entered the theatrical profession from business activities of an entirely different nature and would appreciate the free aid of a trained showman.

Mr. Saunders then assembled an exploitation force which fulfilled the requirements of experience, tact, business efficiency and personal appearance. The exploiteers are at the disposal of any Paramount exhibitor, large or small, and are not permitted to receive any remuneration for their services from the exhibitor.

Soon after the department was organized the exchange of ideas service came into being. Through daily reports to the home office the exploiteers gave each other the benefits of their different experiences. Another slogan crystallized: "Twenty-five minds on one problem, instead of one mind on twenty-five problems."

A Powerful Aid

Under Mr. Saunders the exploitation department stands today the most powerful factor for good in the exhibition business, for it has materially aided in establishing the general idea of exploitation for all good pictures and has enabled managers to make money where normally business would have fallen below the profit line. It is one of the finest pieces of constructive help ever given the motion picture business.

Here's a birthday greeting to Claude Saunders, the daddy of exploitation!

Sold Special Sales on "Now or Never"

Selling a special sales idea on a comedy is new. The Palace Theatre, Hamilton, Ohio, tried it with decided success.

Harold Lloyd was due to show in "Now or Never." They linked the title to the sales and printed his picture and their advertisement in the center of a page devoted to a series of special sales at various stores, each of which carried the idea that now or never you could procure the advertised bargain. It cut both ways, for it played up the sale and sold the idea of the comedy at the same time, so that all advertisers benefited and not merely the house.

Particular On Freckles

Elmer Ramsey, of the Central Theatre, Fairbury, Ill., seems to have squeezed the last gasp out of the Wesley Barry Freckles stunt. We though George Schade had it with his freckled darkey, but Mr. Ramsey offered free admission to any boy who could exhibit exactly 77 freckles. Not a kid qualified, but there was a lot of counting done, and it all helped to put over the idea of "Dinty" for a full house. His only other stunt was a three-boy parade with banners, but it seemed to be enough, for it did better business than "The Kid," which had just broken the previous record.

Pinching a Bad Boy Helped Chattanooga

Sending out two street workers helped put over "Peck's Bad Boy" at the Tivoli Theatre, Chattanooga.

One of the pair was made up as Jackie Coogan, though he was considerably older. He went along the street playing pranks and attaching to automobiles a sign which read: "Peck's Bad Boy did this. He will be at the Tivoli three days, starting Sunday. Catch him."

At timely intervals the fake policeman would make an arrest, the boy would start to bellow and in no time at all a crowd of the curious would collect. When the crowd was large enough the policeman would release the boy and both would pass out cards telling of the coming of the play. It was only good for one day, so they selected Saturday, to get close to the opening and at the same time to get the largest crowds on the street. The stunt is good where you can get a boy you can trust, but if the kid gets too fresh his antics will kill business. With the proper sort of boy you can make a big dent on your public.

THIS DOUBLE STUNT PULLED THE COIN FOR "PECK'S BAD BOY"
The Tivoli Theatre, Chattanooga, used a boy to play pranks on the street and a cop to catch him. When they drew the usual crowd with a fake arrest they passed out cards telling of the coming of the First National attraction

Selling the Picture to the Public

For Sunday Opening

Jack Retlaw, of the Gore-Ramish-Lesser houses in Pomona, Calif., is keeping open house Sundays in the two houses of the West Coast string located there.

Pomona had one of those things that are so popular now and voted to close the theatres on Sunday. Retlaw promptly announced that the Belvedere and American would be open on Sunday for those who had indicated their desire for Sunday amusements by voting against the closing. No admission was charged and the net result of the reform agitation was that more persons than ever went to the theatre on Sunday, because they did not have to pay to get in. It costs the house money, but it is a good argument against the Sunday closing.

Silhouette Singers Please in Brooklyn

On one of his recent programs at the Mark Strand, Brooklyn, Edward L. Hyman obtained the novel silhouette effect shown in the cut on this page. He used for a setting a neutral blue drop, with an orange moon. In front of this was a balustrade with formal trees, the rail broken to let in a fountain, from the basin of which hung strings of crystal beads, which caught the light and, swaying in the breeze, suggested falling drops of water.

All of the light in the set was shot from the sides across the stage and somewhat toward the rear, so that the back drop was brightly lighted and the stage in front of the balustrade in such deep shadow that the singers presented only a black silhouette. It was a novel effect and gave an added kick to the selections from one of the Herbert musical comedies for which it formed the setting. The dance was even more effective than the songs, since the blue was visible through the balustrade and permitted the steps to be seen.

This is a variant to Hyman's non-burnt-cork negro specialty and is even more striking. It has the added advantage of being simple. By keeping the house lights down it is not even necessary to paint the scenery.

Hyman's Novelties at the Mark Strand

At the Mark Strand, Brooklyn, the week of July 10, the feature will be a revival of "Cabiria" with most of the exploitation hung upon the Fiume expedition of d'Annunzio, the author of the story. With imported films all the fashion, Edward L. Hyman believes that the public will appreciate the presentation of this early example, which still stands at the head. For his prologue he will use a production overture, with the eruption of Mt. Aetna for the foundation and Reiser's prelude to "Gobi" as the orchestral selection. This is a massive piece of writing working up to a climax of intense power, which will accord well with the eruption of the volcano. For the setting, the volcano will be shown with the crater in the centre of the drop. From the crater a roughly outlined fan shape is rendered transparent, the rest of the drop being opaque. The regular cloud effect lamp, provided with red screen will give the effect of flames and a gas torch with bellows will provide for the explosions. The side of the mountain will be gashed for the lava flow. Two ground rows in front of the drop will give perspective. The foots will be up one quarter, in blue, and the stage strips full on in red. This sounds complicated, but it can easily be worked.

EDW. L. HYMAN

At the end of the film the same setting is disclosed with the volcano now quiescent, and a soloist sings Tschaikowsky's "Melody" while a dancer does a Salome. This replaces the comedy, but Hyman feels that he wants his audience to go out remembering "Cabiria" rather than some two reel slapstick.

The opening selection will be Verdi's "La Forza del Destino" with a soprano singing an aria. The stage foots will be in orange and blue with the stage flooded blue on which orange spots will be played to give a changing light effect.

Number two will be a Pierrot dance to Kreisler's "Caprice Viennoise" played by the concert master from his desk in the orchestra. The stage will be set with the neutral blue drop with moon cutout, and a small basket of hanging flowers will be the only decoration. The violinist will stand in an amber spot which is wired to the foots, and the stage will be in orange with magenta and blue spots on the dancers.

The third number will be what is probably the first presentation of a number from Puccini's "The Girl of the Golden West" as a production in a picture theatre. "Chella Mi Creda" is the selection chosen, which is sung by a tenor. The setting will be a mounatin drop with a ranch shack in the foreground at the right, from the porch of which the tenor sings. A set tree right and left and cut trees will fill the set. The singer will be dressed as a cowman. There will be an amber spot on the tenor and there will be red and blue lights on the drop at the opening, the red going down and the blue coming up as the song proceeds.

Another Screenland Starts

Under the editorship of A. C. Raleigh, the Portland Screenland, house patron-publication of the Hensen and Von Herberg interests, has done so much good for the theatres that a second has been established in Seattle to serve that section. For a young member it is decidedly good and we offer our congratulations to J. W. Sayre, its editor. It is not a circular, but a real fan magazine, that is to be offered for sale on the news stands as well as given the patrons of the theatres. As the news stand patrons will soon be turned into theatre patrons, the outlook for the newsdealer is not so bright, but the theatres will profit.

ANOTHER ODD STAGE EFFECT FROM EDWARD L. HYMAN

One of the recent novelties at the Mark Strand, Brooklyn. The back drop is neutral blue and the space at the rear of the ballustrade is flooded with steel blue shot against the ground to produce the silhouette effect noted

Turned from Tabs to First Run Smoothly

A. B. Cooper, who ran the Majestic Theatre, Asheville, when it was a tab house, was asked to become a picture manager almost overnight when the house went over to first runs. With the help of Carl Bamford, District Supervisor for that section of Southern Enterprises, he has changed his audience and is making the house show good results with pictures.

Young Style Show

One of his best stunts was a style show put on with Clara Kimball Young in "Straight from Paris." For this he obtained the cooperation of a local shop. The models were placed over a glass trap and stood in the play of changing lights from below for a few moments before the spotlights went on to give the details of the costume. It was just a little touch, but it materially aided in putting over the show as something out of the ordinary.

For the "Love Special" he used a scenic prologue and for each picture he aims to do something to give it distinction and individuality, not repeating and yet always offering something, with the result that the impression is created that the Majestic is above the average.

Selling the Picture to the Public

Special Window Cards for Chicago Merchants

Universal prepared a special window sheet for the Chicago campaign on "Reputation" and landed upward of three thousand windows on the drive. The sheet was a neat design in red and black on white. It carried no reference to the picture other than a white script, "Reputation," on a red leaf form on a white field, the complete sentence reading "Our reputation built on Quality, Excellence of Service, Fairness of Prices." Five girls were used to plant these and they got pretty nearly everyone. It was a good boost for the store and the film profited only in the mass effect.

To capitalize this there was a liberal use of posters including ones and threes on the elevated stations and 24-sheets on the boards.

The "Reputation" line can hook up stores on its face, and should make a fine cooperative page stunt in the smaller places.

A Novelty Folder

G. R. Stewart, of the America Theatre, Casper, Wyo., used a novelty folder for Mary Pickford in "Through the Back Door." It was a sheet 8½ x 9 inches. One one side was printed:

ME CO
OUGH THR

At the top of the other side was "The Back Door." The sheet was so folded that the lower half came just below this line, making that the only line visible. Then the sides were folded to the center so that the letters above made

COME
THROUGH

In effect you saw the "Come through" then unfolded to get "The Back Door" and further opening the sheet the rest of the advertisement appeared, but not until curiosity had made the message sink in. The letters above were five inches from the bottom of the open sheet so that the fold would make them center.

These were distributed by little girls dressed as Miss Pickford in the early scenes of the play. It was novel and worth the trouble of the extra folding in the results they brought.

Made Own Music Week for Gadsden and Cleaned Up on the Local Appreciation

ROY SMART, of the Imperial Theatre, Gadsden, Ala., one of the Southern Enterprises chain, pulled a good one the week of June 4 in the shape of his own music week.

Knowing the value of the local hook-up, particularly in the South, he arranged with the Music Study Club for a special week; the club to receive 25 per cent. of the gross. They were to supply part of the program, and Smart was to offer the best films he could get.

The pictures were "The Love Special," "The City of Silent Men" and "The Nut." The club had its plans pretty well arranged, and it was possible to get to work quickly, so Smart started off with a teaser.

Told of "Wumkeesic"

The first intimation anyone outside of the club had that something was coming off was when most of the store windows and soda fountain mirrors blossomed out with "Wumkeesic" painted on the glass in water colors. This was allowed to soak in for a week and then the letters were transposed to make it "Music Week."

At the same time front page advertisements shot the first gun, and the papers took up the idea with enthusiasm because of the standing of the sponsors.

Then two members of the club went out with the house advertising man and they got one or more 14 by 42 hangers in every shop in town.

Sold the Tickets

But the best advertisement of all was the ticket selling stunt. Small booths were erected all over the business section in which sat ladies of the Music Study Club selling tickets. The stunt was copied from the Liberty Loan drives, and it worked as well as ever.

There was plenty of advertising in the house, particularly in the lobby and on the marquise. Around the house the film attractions were played up, but always hitched to the Music Week.

The club supplied an eight page program, which was distributed to all who came the latter part of the preceding week.

One Last Stunt

And Music Week was officially opened with the presentation of a cantata on Sunday afternoon, to which no admission was charged. This was presumably a starting of the week with a suitable number, but it gave a last chance to sell tickets to anyone who had been overlooked. That's an idea worth remembering.

Because of the heat and the fact that the Imperial was not supplied with fans, the business, minus the club's share, ran only about 20 per cent. above the average, and much of this went for expense, but the house did better than break even, and club and Smart are already planning for a repeat when the weather cools off.

As it stands, the house gained very considerably in prestige, and also profited by the programs, for the program was changed nightly and was varied to appeal to all tastes.

Made Record Lobby For "Idol of North"

E. R. Rogers, of the Rialto, Chattanooga, knows that a big lobby now and then is worth all it costs, and every little while he pulls something that makes him jump the next time he starts out to do something.

Up to date he is still pushing his record up, but this lobby for "The Idol of the North" is going to take a whole lot of beating. He has a large space to work in, but he used it all in a reproduction of a saloon in Alaska, the locale of the picture. The cuts on this page show the idea better than it can be told in words, though the reproduction cannot do full justice to the effect. The lobby is a show in itself and a prologue as well; a far better prologue than anything that could be staged.

The big idea of a lobby of this sort is that it brings people to the theatre and right inside the door. They come to see the lobby everyone is talking about. It is as easy to go inside as to go back to the hot street, and they feel that the play must be above the average because it is so well boomed. That is where the lobby sells. It gets people right up against the box office and then gives them a convincing argument.

E. R. ROGERS, OF THE RIALTO, CHATTANOOGA, MADE STRONG MEN WEEP WHEN HE SHOWED THIS LOBBY

He completely changed the aspect of the entrance to give a representation of a dump on the Yukon. He might have used a snow lobby, but you will recall that he used one of these only a few weeks ago, and Rogers has more than one idea to use on any one type of picture. This made more talk and got more money. On the left is the the shot toward the house. The other toward the entrance

Selling the Picture to the Public

Hooked Dog Matinee to Coogan and "The Kid"

Emory Rylander, who managed the Rylander Theatre, Americus, Ga., used the dog matinee for one of his stunts for Chaplin and Cooogan in "The Kid." He wants the patronage of the children and belicves that he can get it most surely through working on them the best shows, so when the Chaplin film came to town he announced that at one afternoon performance every boy who brought his dog could come in free if he had a rope with which to tie his dog to the rack provided at the curb line.

Brought in the Coin

It made a fine dog show for the older folks, and it made a great advertisement for Rylander, in addition to making much cash business for "The Kid."

He also offcred a prize of five dollars for the boy who dressed most like the boy in the play, and this was won by the son of a well known attorney.

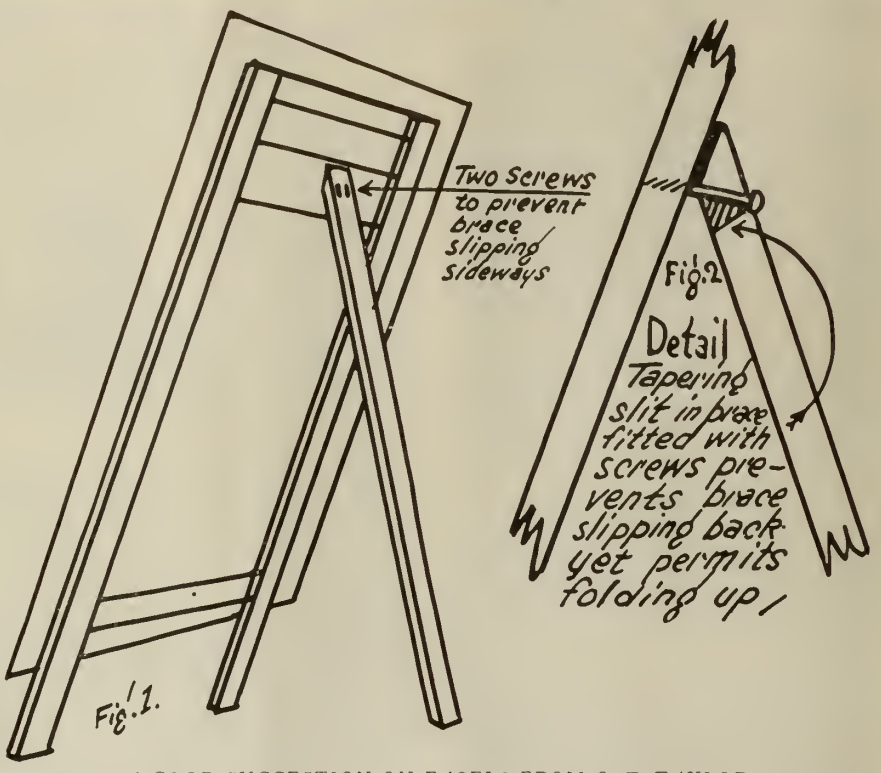
Local Broadway Used to Typify Frivolity

Ar'hur E. Weld, of the Strand Theatre, Cedar Rapids, Ia., has ideas of his own. We have shown dozens of pictures in which appeal was made through the use of a night picture of New York, but for "Paying the Piper" Weld had a different idca.

He sent his artist across the street to make a sketch of the buildings adjacent to the Strand and he reproduced that on his marquise, having two paintings to face opposite ways.

And on top of the local hotel instead of the Woolworth Building.

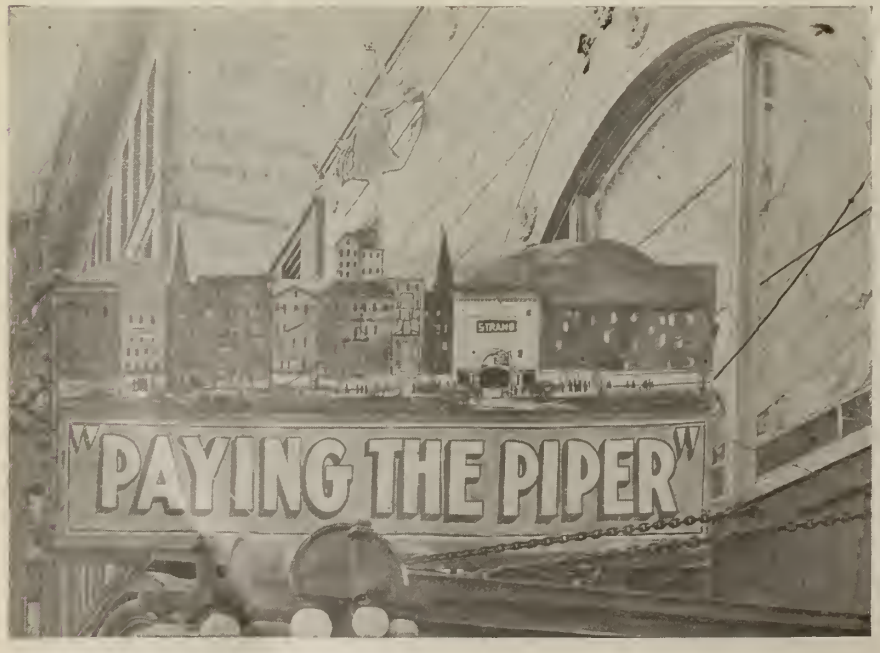
Max Doolittle, the Paramounteer in Des Moines, helped Mr. Weld a little with the idea, but it was a Weld stunt, and one well worth while, becausc it gives novelty of appeal.


Two Screws to prevent brace slipping sideways
Fig. 1.
Fig. 2
Detail
Tapering slit in brace fitted with screws prevents brace slipping back yet permits folding up

A GOOD SUGGESTION ON EASELS FROM O. T. TAYLOR

Note how the screw holes in the brace are angled out to permit the brace to swing shut or to be opened to the proper slant without a bottom brace. Two screws are used to prevent unnecessary side play. *See next page*

When you do something good be proud enough to tell about it.



WE KNEW DANCERS WERE HIGH FLIERS, BUT THIS IS A BEAUT

The Strand Theatre, Cedar Rapids, Ia., did not follow the usual idea of showing New York as typifying the gay life. It had a profile made of its own Broadway with the dancer perched on the roof

Here's a Good One

W. Griffith Mitchell, of the Majestic, Kalamazoo, has found a new lead for stunt advertising.

He was playing Dorothy Dalton in "The Idol of the North." There was a company anxious to demonstrate a new summer drink. He announced that "The Idol of the North" would set up a bar in the lobby of the Majestic.

He got up a very good looking bar with a girl dressed as was Miss Dalton in the play and she served the drink free to the patrons, the beverage company supplying the drink and the ice and Mitchell paying the rest.

It made something of a local sensation and not only put over the play but it put the drink on the fountain map.

It's a timely stunt and if you can't find a company willing to supply a drink, you might let some ladies aid society serve lemonade. The big idea is to get the bar in the lobby—and get free drink if you can.

Keep Growing

Don't ever think you know the amusement business. The moment you think you know it all and stop studying, that moment you commence to quit the game, for only by keeping abreast of the times can you get the most out of your house. The man who thinks he knows all he needs to learn is dead. He may not be ripe for burial, but he is on his way to the cemetery of dead hopes. Quiz the film salesmen when they come in, learn from the exploitation men, read the trade papers, and most of all, study your opposition. Of course the man who has the other house is a dumb brute who has no business in a theatre, but he might know just one thing you do not and may have that advantage over you.

Selling the Picture to the Public

THESE MILESTONES IN THE LOBBY HOOKED UP THE STUNT

Arthur E. Weld, of the Strand, Cedar Rapids, Iowa, liked the milestone idea for "Man, Woman, Marriage" so much that he put the idea over in his ads, his window displays and everywhere else he could get them. It was an epidemic of milestones

Passes with Want Ads Helps Theatres, Too

Rick Ricketson, Salt Lake City Paramounteer, handed the Sexton Theatre, Great Falls, Mont., a good old idea. The Sexton is a large house and does not always play to capacity because of its size. The management figured that it could give away from two to three hundred passes a week and fill the hitherto unsold seats, so it made a deal with the Tribune whereby the latter gives a pass to the Sexton with every Sunday want ad.

In return the Tribune gives a daily announcement of the offer on the front page, of course naming the theatre and the attraction and giving about five lines of description.

Special tickets are used and tabulation shows that fully three-fourths of the tickets carry the sale of from one to three additional cash admissions. The newspaper has found that it helped business in that people with wants give the advertisement to the Tribune instead of the other paper, so it is willing to continue as long as Manager Steege wants to. He is willing to stay as long as the paper does, so it must be working well.

This is a variant on the scheme of donating a certain number of passes which are given to those whose names appear in the classified columns, which insures that everyone reads the classified ads.

Made the Milestones the Big Sales Point

Arthur E. Weld, of the Strand, Cedar Rapids, Ia., knows the value of a trade mark for a house or a film, and when he saw the milestone used for "Man, Woman, Marriage," he marked it for his own. He put his sign writer to work and the three-armed milepost was transferred to a lot of window cards, he put them along the roads, and sprinkled his advertisements with them, besides putting out several thousand heralds.

Then he put a couple in his lobby, alongside a large special painting, and even without lettering he could have hooked in, but he splashed the title all over the place, for this was his First National Week attraction and he wanted to have something good to report.

He reported a cleanup, for the trade mark worked as it always does. There was just one appeal and it got a chance to sink in.

Made His Own Rugs a Window for "Deception"

I. C. Holloway, of the Theato Theatre, Anniston, Ala., one of the Anniston Enterprises houses, was a major in the army before he took up management and had seen service in Armenia. While there he picked up a number of good examples of Turkish and Persian rugs.

When he had "Deception" booked and was looking around for something with which to win a window, he thought of the rugs and one of the local stores was glad to give him a window for five days. The cards read that the store does not practise "Deception," but that this may be found at the Theato.

A Sweet Idea

A similar idea was worked in a grocery, where there was a display of sugar and fruit bottles for the summer canning. Here the attractor was a huge disc with zig-zag lines to make it look interesting. It did not mean anything in particular, but it was in motion and it attracted attention.

The total cost of the two exploits was only nine dollars and it shot the receipts up 25 per cent., in spite of the hot weather.

To Exploit "Golden Snare"

First National has arranged for a tieup with the Crosset & Dunlap Company to boom Curwood's "The Golden Snare" in type and film simultaneously.

Thousands of stills have been provided the publishers to ship to their bookselling clients and a more direct cooperation will be arranged wherever possible.

Publishers know the value of the hook-up and are always on the lookout for good connections, and the Curwood play promises to give an exceptional connection.

Don't let hot weather run you out of your own theatre. You can keep hot weather out and your patrons in if you use sufficient fans and ventilation, but fight back and fight hard if you expect to win.

Max Doolittle Hitches Des Moines to T. M. S.

Max Doolittle, Des Moines Paramounteer, has come into the "Too Much Speed" campaign drive, hooking the Des Moines Auto Club to the movement. The red hand from the one sheets has been adopted as the club emblem and the club had made up stickers for windshields showing the design about five inches high. Each club member has adorned his car with a "Too Much Speed" pennant.

Because of the bookings, Doolittle was a little slow in getting into line, but he was there with a full line of goods when he did start.

NO DECEPTION ABOUT THESE RUGS, EITHER. THEY ARE IMPORTED

Holloway knows, because he picked them up himself in Armenia, when he was in the army. He loaned them for a window show to advertise "Deception" at the Theato Theatre, Anniston, Alabama, of which he is manager

Selling the Picture to the Public

"Heart of Maryland" Offered a Ringer

Just because you cannot get the original bell used in "The Heart of Maryland" is no reason why you cannot use this idea, if you can find a bell that does not hang too high to be borrowed.

The stunt shown was worked for the Manor Theatre, Brooklyn Manor, a suburb of New York. David Schaefer, the exploitation manager, got the use of the original bell used in the Vitagraph production, bringing that and its framework over from the studios on an auto truck.

THE VITAGRAPH BELL

Each afternoon at four o'clock the bell was swung with a girl impersonating the heroine hanging to the clapper. As there was a special matinee for the children at that time, the stunt drew the crowd.

Any bell can be the "original" bell if you have the nerve, and a special stunt can be worked up. You can get a lot of press stuff as well as ballyhoo. It worked well for the Manor Theatre and gave a new hot weather record.

Accident Gave Punch to Mailed Circulars

C. A. Crute, of the Lyric Theatre, Huntsville, Ala., hit a good stunt through accident the other day. He mailed out some 500 heralds for "Sentimental Tommy" and the boy sealed the letters and then affixed one cent stamps.

The post office sent word over that another penny was needed, but Mr. Crute thought of something better than that. He sent the boy over and had him slit each envelope, making the stuff mailable at the one cent rate.

He thought that was all there was to it, but he had just started something, for about 450 people wanted to know why mail matter had been delivered to them already opened, and they gave unusual attention to the contents of the envelope.

Now that you know about it, you can do it intentionally by arrangement with your postmaster, but be careful that there is no mistake and the stuff is shot through with one cent due.

NO DECEIVING THE PUBLIC WITH THIS "DECEPTION" DISPLAY

Tied Up a Town of Merchant Kickers

Rick Ricketson blew into Grand Falls, Mont., and suggested to Will Steege, the manager of the Grand, that they might go out and hook up a few windows. Steege shook his head.

There didn't seem to be much use wasting shoe leather on a bunch of hard boiled eggs who "didn't believe in advertising the other fellow's business," to quote their own phrase.

Ricketson knows that eggs can't be unscrambled, but he figures that they can be unboiled, so he went out and had some signs printed in red on white, which started off: "This store is a member of the One Hundred Per Cent. Quality League. Every article is guaranteed against 'deception' of any kind." Then followed the suggestion that "Deception" could be found at the Grand by all and sundry.

It was not a new stunt, but it was new in Grand Falls, and Ricketson pointed out that no one could afford to pose as a stand-out. He not only got his signs into every window, but many of the big ones were glad to get a special sign, each of which was painted up with the name of the concern.

THERE'S NO "DECEPTION" ABOUT THESE SIGNS

They are all advertisements for the Paramount release, but they also helped the merchants of Grand Falls, Mont., alibi their past profiteering records; so most of the town fell for Rick Ricketson's suggestion

Selling the Picture to the Public

THIS ISN'T MUCH OF A WINDOW, BUT IT WAS A STARTER

A. Mike Vogel, Seattle Paramounteer, gave Rosenberg, Ore., its first taste of window work, hooking up to the drug stores with the scent and to fashions with the color of "Heliotrope." Now he'll go back and do better

Both Color and Scent Tied to Heliotrope

A. Mike Vogel, the Seattle Paramounteer, dropped into Rosenberg, Oreg., the other day and broke the ice for window displays; something the town had not known.

He persuaded the pharmacists to show windows with scented soaps, sachets and extracts of heliotrope, and then sold the dress stores and the milliners on the color. It was only a two day run in a small town for a somewhat ancient release, but the Paramounteers relieve suffering wherever they find it and do not confine their efforts to the first run theatres.

The management of the Antlers needs money just as much as the Seattle theatres, and he gets the same help in making it.

Repeated "Treasure Hunt"

The Raymond Hotel, which is also an exhibitor in Pasadena, liked the Grauman treasure hunt so well that it arranged with John Le Roy Johnston, Los Angeles Paramounteer, to repeat the exploit when they played "Buried Treasure." The people who were used in the Los Angeles stunt were re-engaged, the costumes were loaned in return for a credit card, and the same hook-up was made with the papers.

If it keeps on Johnston will have to form a touring troupe for this Marion Davies production.

Send in your best stunts. Helping others will help you.

It's reciprocity, that's all.

Duncan Adapts Front to Gain New Effects

J. C. Duncan knows that when he builds a front he does not have to throw it away. He holds onto it down cellar and when opportunity offers, he gets it out again and uses it a second time and then a third and fourth.

Perhaps you recall the gorgeous effect he gained for "When New York Sleeps" at the Strand, Asheville, N. C. This is the same brickwork, but now it is moved down front to serve as the basis for a display for Griffith's "The Love Flower." Last time the wall was upstage. Not it fronts the street and in back of the gate is an inviting vista, for which the garden swing forms the chief feature. The second picture shows the inside of the lobby, the arch opening directly upon a side street, enhancing the effect.

But for that arch, this would be a poor design for hot weather in the South, but this gives plenty of ventilation and at the same time provides shade for the matinees. It not only raised the receipts one hundred dollars at a cost of $25, but it brought newspaper mention in two issues, calling attention to the novelty.

For Tom Mix in "A Ridin' Romeo" he used sand on the lobby floor and stabled a pony in the enclosure except at showing times, when he needed the room. The layout was worked with ropes pendent from the arch and the side walls, with a wheel and a camp kettle to add local color. This also cost $25, but it brought in only $75 additional, but a boost means a lot with cotton down and business generally bad, and anything that can bring in every $75 additional is going strong, and Mr. Duncan has a right to feel that he has done something.

Since the Southern Enterprises established its exploitation department most of the managers seem to be up on their toes to make good for the encouragement Lem L. Stewart hands them, for more good work has come up from the Southeast than is now coming in from any other section of the country. The success of this department, like the success of the Paramount exploitation force, seems to prove that today exploitation is essential to success. Are you in line?

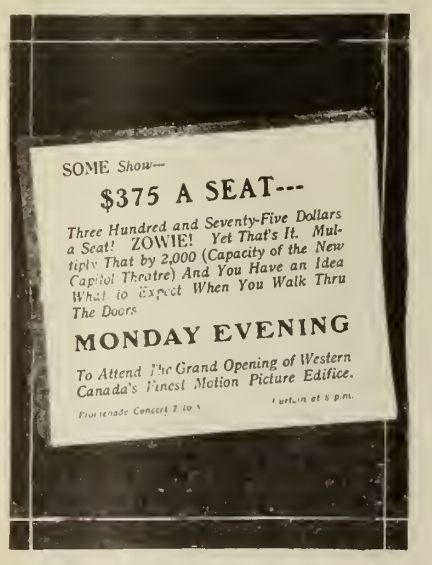
YOU DO NOT HAVE TO PAINT NEW STUFF FOR EACH NEW FEATURE. YOU CAN WORK OVER THE OLD MATERIAL

That's what J. C. Duncan did at the Strand Theatre, Asheville, N. C. He had Griffith's "The Love Flower" and he wanted to put it over, so he took the brick wall he originally used as a backing for "While New York Sleeps," moved it down front and put a row of plant boxes along the foot. Then he furnished the interior as a garden, with sand on the floor and swings and wicker seats, and raised the receipts

Selling the Picture to the Public

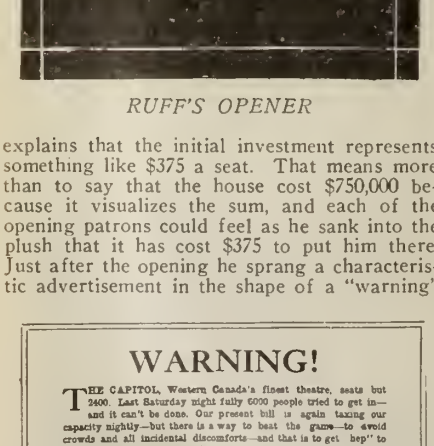
"Ruff Stuff" at Last After a Long Delay

We have had no "Ruff Stuff" since Ralph Ruffner left San Francisco and that is a long time ago. After he blew back to the Pacific following his brief stay in New York, he did not get much of a chance and he has been jumping all around, but now Ruff seems to be more or less of a fixture at the Capitol, Vancouver, B. C., and he has started the the stuff east. It is curious to note that Ruff started in Vancouver, Wash., a small coast town, and has now worked his way to the real Vancouver. Just before he went to Vancouver, Ruff put over the Capitol, Winnipeg, and then repeated with the sister house in British Columbia. One of his first characteristic displays was designed to put over the idea of the bigness of the house. It ran just before the opening and


SOME Show—
$375 A SEAT---
Three Hundred and Seventy-Five Dollars a Seat! ZOWIE! Yet That's It. Multiply That by 2,000 (Capacity of the New Capitol Theatre) And You Have an Idea What to Expect When You Walk Thru The Doors
MONDAY EVENING
To Attend The Grand Opening of Western Canada's Finest Motion Picture Edifice.

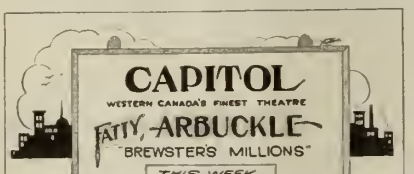
RUFF'S OPENER

explains that the initial investment represents something like $375 a seat. That means more than to say that the house cost $750,000 because it visualizes the sum, and each of the opening patrons could feel as he sank into the plush that it has cost $375 to put him there. Just after the opening he sprang a characteristic advertisement in the shape of a "warning"


WARNING!
THE CAPITOL, Western Canada's finest theatre, seats but 2400. Last Saturday night fully 6000 people tried to get in—and it can't be done. Our present bill is again taxing our capacity nightly—but there is a way to beat the game—to avoid crowds and all incidental discomforts—and that is to get "hep" to the schedule. Here it is—observe that you get the same identical show in the afternoon for 30c (excepting Saturday) that is given at night for 50c—
CECIL B. DE MILLE'S "FORBIDDEN FRUIT" at 1:07, 3:25, 5:16, 7:03 and 9:25 p.m.
DE LUXE PERFORMANCE begins at 2:42 and 8:42
Doors open daily at 12 noon. Continuous until 11 p.m.
We do not SPEED our shows—We play to those who are in and seated—not to those who are waiting outside.

RUFFNER'S WARNING

in which the public was urged to observe the playing times and make use of the matinees to avoid a standout; though we do not believe that Ruff minded having a standout. The chief idea was to build up the matinee business and take the pressure from the night shows. The best line is that at the bottom which reads: "We do not speed our shows. We play to those who are in and seated—not to those who are waiting outside." And we think that this is not just fancy talk, but a statement of policy, for Ruff knows that only by pleasing the patrons who are in can he hope to hold a waiting line outside. He knows that he speeded show is more fatal to business than poor attractions, and he keeps faith with the patron by giving him a proper performance. If he can fill the seats, he has all the money he has a right to expect. He does not try to grind in an extra show, and as a result he probably will continue his standout. He is giving the sort of show he has always wanted to give, with a good orchestra and a production, and he writes that these productions are what really bring the business and place the Capitol in a class by itself. He is not sending on photographs of the productions because it is impossible to reproduce the lighting effects which give the staged shows more than half of their charm, but he is batting them out and is going to give S. Barret McCormick a run for the money. The third example is just a flyer; characteristic Ruff stuff to get away from the cut and dried newspaper stuff. It gets a smile; perhaps a laugh, so it sells the tickets. The dog is remarking that he never laughed so



A TYPICAL RUFFNER

much in his life and the rabbit is promising the little ones that a visit to the Capitol shall be the reward of their good conduct. Ruff writes that one of the best paying stunts since the house opened was the drawing contest for "Black Beauty" originated by the Palace, New Haven, perhaps one of the most widely copied stunts ever worked. This made him a wonderful cleanup. For his opening attraction, "Forbidden Fruit," he used four fulls, a figure perched on a globe carrying the house name and holding aloft a tray of fruits, with the title directly above. It was strong drawing even if the figure's drape looked more like a sagged union suit than a costume. All of his stuff carries the earmarks of the writer, as in a "Black Beauty" display he remarks "If this were Christmas the bill could not be much better" and similar oddities of phrase, though Ruff has not yet hit his stride. He adapted George E. Carpenter's cartoon idea to "Black Beauty" and writes that it is one of the best things he has found lately. He wrote in new text to fit the change in title and added a horse which is saying to its colt "Come on. Your father's in the pictures." He put "Sentimental Tommy" over as "The Seventh Wonder of the World. The despair of the censors. Nothing to cut. Nobody killed, assaulted or wronged. No fires, earthquakes or floods. No locomotives, airplanes, autos, motor boats or bicycles, races or collisions. No guns, knives, booze or dynamite, yet the big picture of the year was made successfully, so much so you'll leave the theatre feeling you've been run over by a train of fairy thoughts which took ninety delightful minutes to pass." That got them. But the most constructive work Ruff has done this far was to take four fulls on the front page of the picture section with spaces for every feature of the current program and offering a prize of $25 for the best constructive criticism. He made it plain that he wanted opinions and not praise. There were other ticket prizes, but the top prize was in money. He got 200 replies and from the three he sent in we gather that he got his money's worth; indeed he writes that any one was worth the price of the entire stunt. His chief idea was to find out how the prologue idea was accepted, and he finds that they want it, but while most of the writers seem to feel that they must praise to be in the money, they cannot help throwing side angles on the bill that will help to gauge the value of the various items. It will be recalled that in Butte Ruff had his ushers report each day the comments they picked up from the patrons, but this idea of advertising for opinions is so far as we can recall something both new and good. Now that we have Ruff coming again we hope to keep him on the job. He has been bouncing around too much of late to be kept to account, but now we know here he is and we are going after him, for his doings are worth while to all who are intersted in good management.

—*P. T. A.*—

Hyman Cuts Spaces but Keeps Display

Edward L. Hyman, of the Mark Strand, Brooklyn, has cut down his spaces for the summer without any sacrifice of prominence. He simply keeps all but the big line down and puts it over. We would like this a little better if the title were down a couple of picas from the signature, but it does very well just as it stands, and gives as good a display in two 65 lines as he used to get in three 85s. The larger space gave him more prominence for his smaller features, but gave him no more for

THE HYMAN SIXTY-FIVES

the features, and the real feature at the Strand is the Strand show and not any particular feature. The thing we like the least about this display is the quotation from the press criticisms. We don't believe that ever helps much.

—*P. T. A.*—

Makes Own Six Sheets to Get What It Wants

The Allen Theatre, St. Catherines, Ont., makes its own six sheet boards to get just the copy it wants. This is good where the house has an artist who can do this work, and artist seems to be the right word for the Allen's sign man. The photograph shows the front dolled up for "Reputation" with huge

Selling the Picture to the Public

letters spelling the title over the marquise and the pedestal accessories in use just outside the doors. This is the first example we have seen of the use of these pedestals and we are sorry that the house did not have a closer shot made of the lobby effect. If it lives up to those six sheets, it was good, for the sheets are very well lettered.

—P. T. A.—

All Type Gets Over in a Small Display

Another advantage of type displays is that it can take more text and get away with it than the hand lettered space. Take this three seventy-five lines from Loew's Columbia in Washington, for example. That much text in a lettered display would be shockingly unreadable, but by using large type only for the house signature and the title, there is a lot said without greatly detracting from the black faces. The display would have been better

LOEW'S COLUMBIA AD.

had the type been kept away from the large lines, but the big point is that even where the type was not held away it did not kill down the announcement to the point of inefficiency as hand lettering would have done. There is sufficient contrast between the eight point and the 30 point to make the latter distinctive. It is not as large as spacing could have made it, but it is large enough to stand out and catch the eye above the rest. It is not as good as can be done with type, but it does accomplish an end that lettering could not possibly arrive at with one third as much to be said. When all is said and done, if an advertisement sells tickets, it is a good advertisement. If it fails in this direction, it is no good no matter how artistic it may appear to be. Working with types does not make for art atmosphere, but the eye is used to reading type. Everyone, practically, reads several thousand words a day in eight point. The eye does not shrink from an accustomed task. It will hesitate at a mass of hand lettering in small sizes because the mind knows from past experience that this stuff will be difficult to read. Keep that in mind and perhaps you will feel that it is worth the little extra trouble to get type results instead of trusting to hand work because you cannot handle the compositors. It can be done. Keep on until you do it.

—P. T. A.—

All Hand Lettering Gives Two Line Ad.

To all intents and purpose this three columns space from Pittsburgh has a signature and just two lines of display. There is a lot more inked in in the schoolboy style that seems to be prevalent in the Smoky City, but all that the average reader will get will be the star and the title. If that sells him, the Grand

THE ALLEN FRONT, ST. CATHERINES, ONTARIO

has his money, but if it doesn't the small lines will not get to him, for no one is going to bother with that messy bunch of scraggly letters. Pittsburgh seems to be the last stronghold of the hand lettered stuff and it is about the cheapest, poorest line of lettering that any part of the country affords. The average small boy can print as well as these alleged artists, yet the Pittsburgh theatres keep right on with a collection of amateurish advertising that makes the cheapest type layout in the most remote backwoods paper look good by comparison. We cannot comprehend the

MILLION DOLLAR MOTION PLAY THEATRE
GRAND
THIS WEEK ONLY
RALPH CONNOR'S
"THE SKY PILOT"
THE STORY OF A FIGHTING PARSON, BRAVE AND TRUE, WHO WINS WITH HIS FISTS AS WELL AS HIS WORDS
ENTRANCING SYMPHONY ORCHESTRA MUSIC
FINE CHRISTIE COMEDY "MAN VERSUS WOMAN"
GRAND NEWS WEEKLY—"TOPICS OF THE DAY"

A PITTSBURG DISGRACE

attitude of a bunch of press agents who will keep on week after week using this stuff when they could call in the janitor and get better work. No man of alert mentality can look at this stuff and call it good; it is worse than Boston ever thought of being. We get it week after week and year after year. Pittsburgh may be a live city in some respects, but it seems to possess an awfully dead set of press agents. Now and then Samuel Sivits gets some good type display, but he falls a victim to habit very often and trails with the rest, though he now has a better lettering artist than most of the theatres. The Chamber of Commerce should get after the theatres for the sake of the credit of the town. No one who looks at the theatrical page of the Sunday papers would get the idea that Pittsburg is a real city. Most villages do better.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal

Press Book Designs Foundation for Ads

The Howard Theatre, Atlanta, sends in a couple of its advertisements for criticism and adds the front page of the Constitution's amusement section to show how the life of Miss Pickford, run by the paper, hooks in with the showing of "Through the Back Door." This is the most valuable sort of free advertising because the paper directly hooks in with repeated references to Miss Pickford's appearance, mentioning the house and attraction by name. If it was given free it is wonderful publicity. If they had to pay for it, it is still worth all it cost. The advertisements are both about fifteen inches across four columns and look pretty much alike. They look as though the top half had been lifted from the press books and lower portion pasted on. In the case of "Sentimental Tommy" the use of cutoff rule would slash the lowest panel were it not for the 24 point border. These press book advertisements are good where there is nothing much else to be run, but at the left the Howard is announcing the summer schedule of reduced prices, and this is something far more important to the house than the attraction for the current week. In the same way in the Pickford space they add one of that star's earliest pictures—a Griffith-Biograph of 1908. Now here is something that is novel; that can be sold to the limit, but it is just tagged on to the press book cut. The contrast is something so good that we think it would pay the house to throw routine overboard. Moyer has provided plenty of material for individual art work in the excellent equipment he supplies on all United Artists pic-

Selling the Picture to the Public

tures. He supplies one to four column mats for those who are unable to do individual work, but he also supplies drawings which can be pasted up. We think we would have kicked over that four fifteens to let the space rest on its side. This would give room for a large picture of Miss Pickford in the centre with "Through the Back Door" on one side and "Friends" on the other, with a five or six line "1921" on one and "1908" on the other, selling the idea of the two pictures and the idea of the novelty, and hooking in with the Constitution story, which presents a three-quarter page layout on these two pictures. And Henry Walthall was her support in this early picture, and his is a name to conjure with in the South, and yet you have to read the Constitution story to find that Walthall is in the cast. Here is a real novelty; something with a kick to it, and yet it is passed over as an "also" where it could be made the basis of the most sensational advertising the new house has ever put out. We think that someone is overlooking some good bets in the vicinity of the Howard, which is the most important house in the city and one of the largest in the South. No matter that the Howard is running on the momentum of its opening and may not appear to need extra good advertising. Now is the time to hammer the house so solidly into the minds of the people that it will become an institution in the best sense of that much abused word. Now is the time to show the most expert handling of the space, the most interesting and graphic presentation of the house's attractions. It is no time to slide along on plan book cuts with an appendix. The stuff should fairly sparkle in its crispness, but the only really good things in the two spaces are the italic lines on either side of the top Pickford cut. The Howard is overlooking some unusually good bets. We hope to get some more samples presently that will have the proper jazz.

—P. T. A.—

FROM THE HOWARD THEATRE, ATLANTA

Unusual Design for Denver "Dream Street"

Fox's Rivoli, Denver, broke away from the all type or mostly type displays which were chiefly used for "Dream Street" in the East and gave most of a cross page 150 lines to art work. It is strong and effective, and suggestive of the unusual. The little text employed is unusually good and should help to put over the story. The small panels give the showing times, the prices and kick in with a special musical show. The rest all runs for the attraction in a few well written phrases, the best of which is the "Dream Street—some may say London—Limehouse, Poplar or High street—but we do not claim any of these. Our people are dream people who look from wistful windows or walk with visions on the street of dreams." It doesn't mean a lot, but it sounds like something big, and it is going to drive in the ticket buyers. Better still, they will come prepared for something unusual. It is all unusual and good.

—P. T. A.—

WILLIAM FOX
RIVOLI
TO-DAY AND ALL WEEK
D.W. GRIFFITH PRESENTS
DREAM STREET
The Wonder Picture of the Year--
A Thing of Rare and Haunting Charm
A Dramatic Comedy Suggested by Characters of Thomas Burke in His "Limehouse" Stories
Life is not What it seems, But a thing made Out of dreams.
Presented by a Brilliant Griffith Cast:
Carol Dempster
Tyrone Power Ralph Graves
Charles Emmett Mack
Edward Pell Morgan Wallace
And a Host of Others
DREAM STREET—SOME MAY SAY LONDON—LIMEHOUSE, POPLAR OR HIGH STREET—BUT WE DO NOT CLAIM ANY OF THESE. OUR PEOPLE ARE DREAM PEOPLE WHO LOOK FROM WISTFUL WINDOWS OR WALK WITH VISIONS ON THE STREET OF DREAMS
Time of Shows
Cavallo's
Increased Prices

DENVER'S "DREAM STREET" ADVERTISEMENT

Sectional Picture Made Hook-up Read

The Fischer Theatre, Danville, Ill., solved the problem of assuring the contributing merchants that their spaces would be read in a double truck by using a sectional puzzle with some of the sections in each space. You had to cut these out and paste them up and then write the names of all of the contributing advertisers to get in line for a prize, and the neatness of the work was a factor in the award. Most persons did not try for the prize, but it was only natural to look over the pieces to see what it was, and the sections were so small that you had to look at all of the spaces. The result was that you got all of the advertisements and had "The Restless Sex" thrown at you nine times while you were looking. The straight hook-up page seems to have gone into the discard. Now the demand is for something that will more directly sell the merchant's space.

—P. T. A.—

A Summer Layoff

The Thompson-Bracker advertisements for the Star Theatre, Rochester, will not appear during the summer months. The house is closed down and Mr. Bracker writes that he is giving his time to clothing catalogues during the layover, but we hope that in the fall we will be able to resume these valuable reproductions. They are among the best we have shown, and we hope that Mr. Bracker does not cling too strongly to his new love.

News of the West Coast

By A. H. GIEBLER

Extension of Film Row

A deal has just been closed between the Vitagraph distributing organization and the Heisman Realty Company whereby the local Vitagraph exchange is the possessor for a long period of years of a lot at 915 South Olive street, near the end of Los Angeles' Film Row. A building will be constructed at a cost of about $40,000 to house the local Vitagraph offices. The plans call for an immediate start on construction, with the date for moving from the present quarters in the Knickerbocker Building set for around September 15. The new Vitagraph exchange will be the first film distributing office on the west side of Olive street, but, according to Manager C. J. Marley, an addition may be made to the new building later to accommodate another releasing unit.

Organizing Company

George Edward Hall has just returned from New York, where he disposed of a series of pictures made during February and March in Los Angeles, with Jack Livingston and Pauline Curley heading the cast. He is on the coast to arrange for a producing company and has several well known stars under consideration for contracts. Mr. Hall was at one time associated with Selznick and also with Fox, is well known to the industry as a writer and producer and has had a number of years' experience in all the countries of Europe as producing manager. His present plans are to make six new western and Canadian productions. Operations will begin as soon as studio arrangements are completed and players are signed.

Closing for Summer

The Mack Sennett studios will close for the summer and there will be no shooting during July and August except such as may be required to finish the Mabel Normand picture, "Molly O," and the two-reel comedy featuring Ben Turpin, now almost completed. F. Richard Jones is directing "Molly O," and Roy Del Ruth the Ben Turpin picture.

With these ready for release by Associated Producers, Studio Manager John A. Waldron states that a normal supply of Sennett product will be at the disposal of exhibitors, even though nothing more is made until September. Two multiple reelers are awaiting an opportune time for release as well as several two reelers.

Several of the Sennett players under contract are temporarily busy elsewhere. These include Kathryn McGuire, who is playing a leading role in a Lawrence Trimble production; Harriet Hammond, in a Marshall Neilan feature, and George O'Hara, the Sennett juvenile, in support of Shirley Mason.

New Western Corporation

The Western Photoplay Corporation, a State-of-California company headed by J. F. Brazelton, scientist and business man, and Noble Johnson, began work this week at Universal City on the first of a series of six western films, five and six reelers, for whose distribution negotiations are now under way.

The activities of the Western Photoplay Corporation will be identified with those of the E. P. Hunziker Productions, in so far as both companies will release through the same organization, and their policies of release, exploitation and sales will be under the management of Sig Schlager, until recently with the J. Parker Read, Jr. productions.

The initial picture has Beatrice Burnham, Bill Patton, J. Farrell McDonald, Noble Johnson, and George Berrell in the cast. Joe Franz is directing, with Lester Mantor assisting. L. V. Jefferson wrote the continuity from an original story by Noble Johnson, and George Barnes is doing the camera work.

Pitts-Gallery Combination

A new film producing company with ZaZu Pitts and Tom Gallery, her husband, at the head, has just been formed, with financial backing from San Francisco, and has begun the production of a play called "Patsy" at the King Vidor studio on Santa Monica Boulevard. The play, written by Jack McDermott, who is also directing it, will have an all-star cast. Tom Gallery and Majorie Daw will play the romantic leads, with Miss Pitts and Wallace Beery in other important characterizations. The picture will be completed in the course of two months, when another will be begun under the same arrangements and backing as the first one.

Co-operative Studios

A new idea in film production has just been launched in the formation of the Reggie Morris Productions, Inc. The organization is composed of a number of well-known comedy players who have formed themselves into a body to make comedies on the co-operative basis.

The members of the concern are all former players of the late Special Pictures Corporation, and include Reggie Morris, who is president and director general; Frank Marshall, general manager; Lloyd Brierly, technical director, and Chick McGill, head cameraman. The players are Neely Edwards, Margaret Cullington, Eddie Baker, Charlotte Merriam, John Duffy and Joe Moore.

The company has been incorporated for $100,000, and a contract with the Arrow Film Corporation has been effected whereby the release of the concern is taken care of for five years. One company is already at work, and it is stated by the officers of the studio that two more outfits will be at work inside of sixty days.

Every member of the organization will be vitally interested in all the productions, and all questions of policy and management will be taken up and discussed by the board of directors, which is made up of the actors and others in the organization.

New Comedy Series

Arvid E. Gilstrom, who is producing a series of comedies with Jimmy Adams as star comedian for Educational, has completed the filrst film of the series under the title of "A Good Scout."

Honor Dead Producer

Close friends of the late George Loane Tucker gathered last Sunday in a little chapel especially constructed upon one of the big stages at the Brunton Studios and paid memorial tribute to the noted producer who died on June 20.

The services consisted of offerings by a symphonic orchestra which played Tschaikowsky's "Symphony Pathetique," Beethovan's "Fifth Symphony" and other selections, and addresses by Frederick Warde on behalf of the Lambs Club; by James Young, as a fellow clubman and director, and others. All paid tribute to Mr. Tucker's artistic endeavors and elevating contributions to the screen.

Brief Christian Science services were read, after which the first and last reels of "The Miracle Man" were shown.

From the original cast of Tucker's greatest picture were present Joseph J. Dowling, Lon Chaney, Frankie Lee and his mother, and J. M. Dumont. With them was Ernest Palmer, who photographed sixteen of Tucker's screen offerings.

Film world notables who attended the services included Mary Pickford, Douglas Fairbanks, Jack Pickford, Robert Brunton and wife, M. C. Levee and wife, T. Hayes Hunter and wife, Mrs. James Young, James Kirkwood, Frank Campeau, Clara Horton, Ralph Lewis, Vera Lewis, J. L. Frothingham and Mrs. Mary Compson, mother of Betty Compson. Robert Brunton and R. W. MacFarland were in charge of the services.

Auto Turned Over

While returning by automobile from Santa Ana one day last week, Warren Doane, general manager of the Hal E. Roach studios, Mrs. Doane and Homer Hobson, art director of the plant, were injured when the automobile turned completely over as it struck an unpaved section of street, pinning the occupants underneath. All were taken to a hospital, and Mr. and Mrs. Doane were kept there a few days, but Hobson was permitted to return to his home at once, his most severe injury being a cut in the right leg. Mrs. Doane is recovering from her injuries.

In Auto Crash

Doris May and Wallace MacDonald, newly married film stars, were seriously injured on June 29 when their roadster collided with a small car at Pico and Arnez streets. The occupants of both cars were considerably cut and bruised and the cars completely wrecked. Mr. and Mrs. McDonald were taken to their home by a passing motorist, and called for the services of a physician.

Foremost Pictures

A recently organized company in Los Angeles called the Foremost Pictures Corporation has started making a series of five reel westerns in which Juanita Hansen is to be featured. The heads of the company are Carter De Haven, president; Artie Glass, vice president; Herbert K. Somborn, vice president, and Sam Warner, secretary. William Dodds, an Australian hurdle jumper, will have a leading part. This will be Miss Hansen's first work in films since her recovery from a serious illness. Before that she had been starred in Universal and Pathe serials.

Rubaiyat Film Progresses

Ferdinand Pinney Earle's production of "The Rubaiyat of Omar Khayyam" is progressing rapidly at the Hollywood Studios. Edward S. Curtiss and George Benoit have charge of the photography, and Winthrop Kelly, formerly associate director with Maurice Tourneur, is production manager. Frederick Warde, star of the Mission Play at San Gabriel during the past season, plays the part of the Persian philosopher and poet, and the other players include Mariska Aldrich, Edwin Stevens, Arthur Carewe, Hedwiga Reicher and Robert Anderson.

Charge Thomas Dixon with "Misconduct" in Affairs of National Drama Company

THE filing of a suit in the New York Supreme Court reveals a series of allegations against Thomas Dixon, author and well known in film circles. The action is brought against him by Edward K. Summerall, trustee in bankruptcy of the National Drama Corporation, and seeks to compel an accounting from Dixon for alleged "official misconduct," and to pay over to the trustee the value of all moneys and assets assigned to himself or transferred to others, and for such other relief as the court may deem just.

Summerall in his lengthy complaint says Dixon accomplished the transactions complained of by "corrupt and fraudulent" dealings, with other officials of the National Drama Corporation, of which Dixon was a director as well as secretary-treasurer, and that in this manner he appropriated to his own use, or transferred to others funds and assets of the corporation "thereby defrauding the corporation and its creditors."

Summerall specifically charges that Dixon paid to himself $16,914 on fictitious claims alleged to be due him by the corporation, for which it received no consideration whatever, and that he likewise paid certain money to one Charles W. Martin in payment of an alleged fictitious claim for service; also that Dixon used the office space and employes of the corporation for his private theatrical business, and is indebted to the corporation for same for about $1500.

On August 3 last Summerall says the board of directors awarded Dixon $10,000 in return for Dixon's 20 percent interest in the plays, "A Man of the People" and "The Reckoning," although it is charged he knew at the time the former play had been a financial failure, and that the latter has never been produced, and that he made a stipulation these plays would revert to him in case the corporation passed into bankruptcy, which he knew was impending at the time, and now claims such ownership, since the corporation did become bankrupt.

It is alleged by Summerall that Dixon paid $3250 to Flora MacDonald, "a friend and protege," without consideration, and that he was moved to such benefaction by his friendship for her, and unmindful of his duty to the National Drama Corporation. It is further alleged Dixon paid to Plesant D. Gold, Jr., president of the corporation, $12,847 on a false and fictitious claim of Gold's, for which the concern received no consideration whatever; also that Dixon sold "The Foolish Virgin" to the Clara Kimball Young Corporation for $4,000, and reported the purchase price to be but $3,100.

Finally Summerall alleges that Dixon in consideration of receiving 4,990 shares of stock of the corporation, sold to the latter for a period of five years, for production in motion pictures, all his books and plays then written, and also a certain book, "The Conquest of America," of which he said he was the owner, to be free of all claims for author's royalties until certain notes of the corporation aggregating $150,000 had been paid. Despite this, it is alleged he induced President Gold to pay him 20 percent on all the corporation's photoplays except the "Fall of a Nation," on which a royalty of 10 percent was paid to Dixon and 5 percent to Victor Herbert.

Summerall charges that during all these transactions Dixon knew of the shaky condition of the corporation, and that it was on the verge of suspending operations, through bankruptcy proceedings, that it had $65,000 in debts and many other obligations to liquidate, and that it finally suspended in February, when its petition in bankruptcy was filed in the federal courts and Summerall was appointed trustee of all its assets.

"Independence is in the air," said the Innocent Bystander.

"That's the trouble with it," retorted the Wise Person.

Patrick Casey Responsible to DeMilles for Accounting on Some Biograph Films

JUSTICE HOTCHKISS in Special Term, Part 1, of the New York Supreme Court, has handed down a decision in the suit of long standing brought by the De Mille Company, Beatrice M. and Cecil De Mille against Patrick Casey, the Protective Amusement Company and the late Biograph Company, which seeks to restrain the defendents from the exhibition of certain motion pictures, and to render to the De Milles an accounting of all the profits from them.

The decision squarely places the burden of accounting to the De Milles on Casey, and exempts the Protective Amusement Company and the Biograph Company from so doing.

The De Milles, according to their complaint, charge that in 1913 they made a contract with Casey, by which he was given the sole right to film various plays they owned, among them "Lord Chumley," "The Charity Ball," and "The Wife," in return for which Casey or "his assignee" were to pay them $75 a week royalty for each and every play produced on the screen. In the event Casey produced any of the plays in foreign countries, he was to pay the De Milles 5 per cent on all sums realized therefrom. It is alleged Casey, who with Klaw and Erlanger practically owned the Protective Amusement Company, assigned these rights to that concern, which in turn assigned them to the Biograph Company, which produced and exhibited such of the plays as were filmed and produced.

The hitch came on the payment of the royalties, and when these did not come quick enough to suit the De Milles, they demanded an accounting of Casey, which he claimed he was unable to render, passing the blame over to the Protective Amusement Company and Biograph. Dissatisfied with this situation the De Milles ultimately notified Casey of their cancellation of the contract with him, and instituted the present action to stop further exhibition of the pictures and to require an accounting from all concerned.

The De Milles claim that more than $1,000,000 was received by the defendents from the production of the motion pictures, and the suit of the De Milles seeks to recover more than $100,000 alleged to have been received by Casey. The opinion of the court as to the non-liability of the Protective Amusement Company and the Biograph Company to account, may result in their seeking to be eliminated as co-defendents to the suit before it comes to trial.

Without fear or favor we award this week the beautiful imported sole leather ostrich plume to Harry L. Reichenbach for boosting the postal card industry in London.

"ROSA, SHE VERRA BAD GIRL! TOO MUCHA DA PEPPER!"

As the young daughter of an Italian family Alice Brady keeps things moving in "Little Italy," her latest Realart picture

Close-ups in and Around Central New York

Whenever you hear about some Professional Reformer getting all "pepped up" and cracking his heels together and yelling about how parents despise motion picture houses, consider the following facts:

During the Grammar and High School commencements in Central New York, motion picture houses were largely used for the exercises. Mike Kallett threw open the doors of the Madison Opera House at Oneida and his picture house at Canastota for the High School commencements in those cities. He did the same thing with the Carroll and the Regent at Rome. J. C. Ellis likewise gave up the Convention Hall at Alexandria Bay for the High School commencements there, and the Avon at Watertown was used for a similar purpose. In all of the smaller towns motion picture houses were requisitioned for the biggest event in the life of a school child—and why? Because the children and their parents are regular patrons of those houses. Because an unwritten law of "censorship" has always existed in those towns—a law administered by parents and exhibitors, who are friends socially as well as in business.

Reformers please take notice. A day of reckoning is coming for folks who meddle with the honest amusements of a free people, and the "reckoners" are going to be the American public.

* * *

A. Kaufman, who with Wes Shane owns the Star Theatre at Rome, is thinking about buying a racing automobile. Mr. Shane has a big limousine, but that isn't speedy enough for A. K. How about it, Mr. Kaufman? We know where you can buy an aeroplane, but its price is skyhigh.

* * *

John Griswold, manager of the Savoy, Syracuse, has reduced prices in that popular playhouse. Keith's Theatre took the lead in summer price-slashing in Syracuse. Then Buck Taylor and Ernest Crabb came along and established a 11-cent rate in the System. A few neighborhood houses came down to 11 cents and then Jack did a "Steve Brodie" in the Savoy box office. He says it will be easy enough to return to the old figures next fall, and at that time he expects the biggest picture revival in the history of the game. Like the late "Rolling Mill" Kelly, you're always right, Jack.

* * *

Anent reductions, Leo Bladen has slashed the admission price at The Langan, Syracuse, to 11 cents—and he's still giving an ice cream cone free to every patron. How do you do it, Leo? And you sending your son to Cornell, too!

* * *

Bill Mack, of Johnson City, has as his motto: "When good times frown, close down." He has locked the doors of the City Line, End Well and Good Will theatres "till the clouds roll by."

* * *

"What do you say to a one-reel comedy?" asked H. C. Bissell, Robertson-Cole salesman, of Alex Pappayankas, manager of The Palace, Watertown, the other day.

"What do I say? What do you mean?" laughed Alex.

"This is no laughing matter," replied "Biss." "I'm selling something serious." Alex made him screen the comedy and then bought it at a price that made his brother, Jim Pappayanakos, frown.

* * *

Among the prominent exhibitors in this territory who attended the Exhibitors' convention at Minneapolis was W. H. Linton, of Utica and Little Falls. Mr. Linton is treasurer of the New York State M. P. T. O. A., and has worked unceasingly in behalf of that organization.

* * *

Hays, formerly short subject salesman for Pathe around Binghamton-way, is now selling Associated Exhibitors features out of Albany, under the able leadership of Sam Hochstim. Hays made an excellent record with short subjects, and Sam picked him as an A-1 bet on features. Thus far his judgment has proved correct.

Friends of J. Dolan, of the Hippodrome, Carthage, will be glad to learn that his physician has pronounced him out of all danger from a recent attack of heart trouble, due to overwork.

* * *

"A Day with Jack Dempsey," the single-reel Pathe special showing the champion in training, proved a big box office attraction in these parts. It was shown to crowded houses in all the key cities, and has been booked for several weeks after the fight.

* * *

H. L. Averill, who owns theatres at Palmyra and Sodus, visited Syracuse the other day to see his old friend, Jack Griswold, of The Savoy. Mr. Averill used to own the Palmyra Courier, and has worked at every angle of the newspaper game. His father was a newspaper man before him. When the son launched into a motion picture career, Averill Senior thought he was quitting a noble profession for a lesser one. But he has since changed his mind, for young Mr. Averill makes money and commands respect.

* * *

Well! Well! Well! The Battle of Oswego is over. Charlie Sesonske and his partner, Harry E. Morton, are the victors. Several months ago Sesonske & Morton built the Capitol Theatre in Oswego. C P. Gilmore, who had the city tied up with the Strand, Orpheum, Richardson and Hippodrome, fought them tooth and nail. Gilmore surrendered a few days ago, selling all of his interests to Sesonske & Morton. The latter will use the Richardson for road shows and the Strand, Orpheum and Hippodrome for pictures.

"I'm going to inaugrate a new policy," said Charlie. "It will be similar to the policy pursued at the Capitol, where only the best pictures are shown. The fact that Mr Morton and I now control the motion picture situation in Oswego impresses us with our great responsibility toward the amusement-loving people there. We intend running 100 per cent. pictures and paying 100 per cent. prices." Sesonske & Morton also control The Avon, Watertown, with F. W. Empsall.

* * *

Floyd M. Croop, an insurance man, of Leonardsville, N. Y., has bought the picture house there from E. W. White. We hope you make it whoop, Mr. Croop.

* * *

Wesley Shane, of the Star Theatre, Rome, went out fishing the other day. He caught a perch two inches long and gave it to his young daughter. Little Miss Shane put it in a pail of water. A deaf mute witnessed the proceeding. Next day he visited the Star, grinned knowingly and held his fingers two inches apart, in front of Mr. Shane. He got a free ticket.

* * *

Archie Moses, Selznick manager at Buffalo, blew into Syracuse the other day in his big Marmon car. Arch said business was O. K. and offered to go into the alley next the Onondaga with any man who thought it wasn't. Nobody volunteered, so Arch must be right. He used to muss 'em when he played football with the Syracuse University eleven, and is still "there" with the wallop.

* * *

As to the Dempsey-Carpentier fight, Jack Griswold, of The Savoy, is $200 richer. Mitchell Fitzer, of the Happy Hour, picked Carpentier, but he now thinks Dempsey is the better man. So say we, Mitch. Nate Robbins went to the fight and when asked about it by Sol. Mannheimer took him aside and whispered: "Dempsey won." Nate is mysterious, all right.

* * *

Sam Hochstim, sales manager for Associated Exhibitors, planted a strip of film from a Harold Lloyd comedy on his farm at Chatham the other day and a vine sprouted. Sam named it a "Sell-You-Lloyd" plant.

* * *

Mike Kallet, of Oneida, Rome and Canastota, is a proud father. It's a boy.

KING, POET AND PEASANT ALL ACKNOWLEDGE ITS POWER

It jars the foundations of a throne, inspires impassioned lyrics, awak ens burning ambition in the most stolid. What is it? Ask Carmel Myers, Universal star in "The Kiss"

Pollard Picture a Boxing Comedy

Following closely on the widespread interest in boxing, created by the Dempsey-Carpentier world's championship bout, comes the new Hal Roach comedy featuring "Snub" Pollard, entitled "At the Ringside." The comedy has been scheduled for release by Pathe July 17. "Snub" appears as a policeman who later turns light-weight boxer, and, by a ruse, knocks out the champion heavyweight. He is assisted in the offering by Marie Mosquini, and the entire staff of Hal Roach comedians.

Now with Century

The latest addition to the Century Comedies is Alf Goulding, late of Sunshine comedies, and recent director to Harold Lloyd. Goulding has been chosen to direct Harry Sweet Century Comedies, alternating with Tom Buckingham, who has been directing Sweet in nearly all of his Centuries. Goulding has started on "Stealin' Home," a baseball story.

To Start New Play

Ethel Clayton expects to complete her current Paramount picture, "Her Own Money," which she has been making under the direction of Joseph Henabery some time this week. On Monday, July 11, she is scheduled to start work in "Exit the Vamp," an original story by Clara Beranger. Frank Urson, who made Wallace Reid's last two Paramounts, will direct.

Expect Films to Continue Success

S. A. Galanty, Hodkinson representative in the Washington territory, reports that Loew's Hippodrome Theatre in Baltimore has booked "The Man of the Forest," "Keeping Up with Lizzie" and "Partners of the Tide."

These three productions, it is said, have proven successful wherever shown and it is expected that they will duplicate their previous successes when shown at the Hippodrome.

Fred Sittenham's Success in Directing Metro's "Fine Feathers" Ranks Him High in Profession

Fred Sittenham, who directed the Metro production of Eugene Walter's "Fine Feathers," just released, has, with this picture, and with the Metro version of the Avery Hopwood-Channing Pollack drama, "Clothes," which preceded it, established a come-back in the motion picture world that brings a gratification to those who followed his promising career before war days.

For a long time after the war, Mr. Sittenham, who served as an air pilot with the American Expeditionary Forces, was disabled and it was feared that his screen career would be ended as a result of physical disability.

Mr. Sittenham's return to motion pictures was signalized by his work directing "Clothes" when Metro reopened the New York studios in West Sixty-first street. His success with "Clothes" led to his reengagement by Maxwell Karger, who was in supervision of Metro's productions in New York, for "Fine Feathers." The reviewers of "Fine Feathers" were very complimentary to the work that Mr. Sittenham did with the Eugene Walter photoplay.

Newspapers in All Big Cities Laud "The Woman God Changed"

"The Woman God Changed," Cosmopolitan Productions' great success, has been hailed throughout the country with the same enthusiasm that press and public showed at its pre-release showings in New York.

The daily newspapers in all the big cities have paid tribute to the story, the direction, the scenario, the acting and the settings and photography. The Plain Dealer of Cleveland writes:

"'The Woman God Changed,' in Loew's Stillman, is of the highest order. It is based on the supposition that regeneration is possible in the basest of characters, and it proves its point in a convincing manner. . . . Suffice it to say that for thrills, heart interest, suspense and well delivered punch, 'The Woman God Changed' has not been surpassed for many weeks. Prominent in the cast is Seena Owen. Her work is remarkably convincing. E. K. Lincoln has been acting before the camera for many years, but never before has he done any characterization quite as powerful as his Thomas McCarthy. The rest of the cast does brilliant work."

The Washington Post said: "It reveals a theme of tense and gripping power and is notable for some of the most beautiful and gorgeous settings both of metropolitan luxury and the beauty of the tropics, that the screen has yielded during the current season."

The critic of the Indianapolis Star writes: "For a picture of entertainment, action and tense dramatic situations, excellently depicted, it is a pleasure to recommend 'The Woman God Changed' at the Ohio. . . . The story is interesting and holds the attention throughout. Moreover, it is extraordinarily well told and acted.

Slides Show Views of the Big Fight

Rights for reproducing photographs of the Dempsey-Carpentier championship contest held at Jersey City have been secured by the Timely Slide Company, Room 707, 1482 Broadway, New York.

By having its own special photographers at the ringside snapping the scenes during the various rounds, the company has secured the close-up of the action.

Picture Gets a Good Reception

That genuine art is appreciated on the screen regardless of race or creed was established, it is reported, in most conclusive fashion recently when Sessue Hayakawa's R-C production, "Black Roses," was accorded a flattering reception at the California Theatre, Los Angeles.

According to reports from the Los Angeles R-C office, the film packed the house at every performance.

Beautiful Setting for Kipling's Story

Samuel Rothafel gave Rudyard Kipling's "Without Benefit of Clergy" a most impressive presentation during its world's premiere at the Capitol Theatre the week of June 19, Pathe says: A prologue and epilogue, painted by Urban, were used in the staging of the beautiful story of India.

Basing the scenic investiture on the twenty-four sheet issued on the production, Mr. Rothafel gave the prologue an atmospheric touch that was directly in keeping with the feeling of the picture.

Selznick Workers Will Play Ball

On Saturday, July 30, the employes of the Selznick Pictures Corporation will engage in the second of their annual baseball contests between teams representing again take the measure of the oppo- partment of distribution. Last year these same teams met on the diamond in an interesting contest which ended in a victory for the production team.

Myron Selznick, vice-president in charge of production, is in charge of the production team and announces that he is assembling a crack team which he expects will again take the masure of the opposition. All employes of the Fort Lee studio producing unit are eligible for the team and it is expected that at least two and possibly three of the Selznick stars will participate.

CONCENTRATION, GIRLS, DOES THE TRICK IF YOU'RE AT ALL PSYCHIC

Here's Vivian Martin hearing the fortune-teller predict a dark young man in her life. Then she concentrates; and, lo and behold, said young chap materializes. It's in Messmore Kendall's "Pardon My French," for Goldwyn release

Above: *A typical motion picture theatre lobby with floor covered with Gold-Seal Battleship Linoleum.*
At left: *Photograph of Exeter Street Theatre, Boston, Mass., in which Gold-Seal Battleship Linoleum was laid by C. C. Bailey & Co. of Boston.*

If You Made Your Own Floor-Covering—

You would build sturdy durability all the way through—you would make it easy to clean in order to lessen your upkeep bills—you would have it soundproof, soft underfoot.

In other words, you would make a floor-covering identical with *Gold-Seal* Battleship Linoleum.

Gold-Seal Battleship Linoleum measures up to and overtops every one of these requirements—it even exceeds the specifications of the U. S. Navy. More than that, it bears a positive guarantee of "Satisfaction guaranteed or your money back", no other floor-covering sold bears such a liberal pledge of satisfaction and safety for the purchaser.

Springy, easy to clean, attractive, remarkably durable, *Gold-Seal* Battleship Linoleum is both built and guaranteed for satisfaction. Made in soft restful shades of brown or green.

Gold-Seal Cork Carpet

If you want absolutely silent floors in your theatre—lay *Gold-Seal* Cork Carpet. Velvety soft and springy, this wonderful floor-covering deadens all sound of footsteps and is as yieldingly cushion-like underfoot as the heaviest woven rug or carpet.

Made in soft shades of green, brown and terra cotta—with polished or dull surface—6 pleasing shades in all. Remarkably durable—satisfactory service and wear guaranteed by the Gold-Seal Guarantee.

Put up your floor-covering problem to our Service Department—they will be glad to help you. Write our nearest office for samples of these quality floor-coverings.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia	New York	Chicago		San Francisco
Boston	Cleveland	Minneapolis		Dallas
Kansas City	Pittsburgh	St. Louis	Atlanta	Montreal

GOLD SEAL
Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S.Navy Standard

Be sure to look for this Gold Seal on the goods you buy. It insures your getting genuine Battleship Linoleum and absolute satisfaction.

Winners Announced by Judges in Scenario Writing Contest

Five thousand dollars, held in escrow for J. Parker Read, Jr., by the Commercial National Bank of Los Angeles, was released this week when the board of judges in the J. Parker Read, Jr.,-Louise Glaum national scenario contest delivered its findings.

The three prize-winners were gleaned from 35,000 stories that represented the efforts of more than 34,000 amateur writers in every section of the country.

The final board composed of the producer, J. Parker Read, Jr., C. Gardner Sullivan, dean of the Scenario Craft; Bradley King, contributor to magazines and to the screen, and Miss Glaum herself—has wired as follows to the home office of the W. W. Hodkinson Corporation:

"Marking completion of tremendous labor of reading 35,000 stories surprising in quality of material, we have awarded the three major prizes in the $5,000 J. Parker Read, Jr., Scenario Contest in the order named:

First Prize, $2,500—Frances White Elijah, Arlington Hotel, Santa Barbara, Cal. Second Prize, $1,500—A. Earl Kauffman, 540 West Market Street, York, Pa. Third Prize, $1,000—Mrs. Anna B. Mezouida, 959 Pine Street, San Francisco, Cal.

"The decision in awarding this third prize proved a delicate and difficult matter, due to the close competition of the material offered by the prize winner and the first three of the following seven next stories in point of possibility, all of which deserve honorable mention in the following order: Helen H. Wilson, The Foreign Trade Bureau, Chamber of Commerce, Seattle, Wash.; Ethel Crane, 227 Duperier Avenue, New Iberia, La.; Miss Juliet G. Sager, 202 West Monroe Street, Springfield, Ill.; George S. O'Neil, 4655 Cole Avenue, Dallas, Texas; S. G. Spalding, 700 Ravine Avenue, Lake Bluff, Ill.; Julienne Courpiers, 1133-A Filbert Street, San Francisco, Cal.; Rudolph W. Little, 148 West 42nd Place, Los Angeles, Cal. These seven stories while interesting from a literary standpoint present but meager screen material for the production demands of J. Parker Read, Jr. They are, therefore, not available to Mr. Read for purposes of filming, but rather are valuable as an indication of what these winners of honorable mentions may achieve in the future."

"The Invisible Power" Is to Be Released Early in the Fall

"The Invisible Power," scheduled among Goldwyn's first group of fifth year productions, for release early in the fall, is described as a crook play with a "difference." It has the rapid action, the thrill and suspense of the best crook drama, with the heart interest and naturalness of the highest type of emotional drama, according to reports.

Charles Kenyon, the author, in this photoplay of a crook whom the police tried to keep a crook in spite of himself, is said to prove as adept at developing a screen story as one for the speaking stage.

"The Invisible Power" is a Frank Lloyd production, and in it Irene Rich is said to prove her right to be hailed as an emotional actress of power and understanding. House Peters plays the masculine lead, that of Sid Chambers, the New York gangster and ex-convict, who fell in love with a country school teacher and married her after he had confessed his past and been forgiven.

Changes Made in Federated's Exchanges; Also in Schedules

Simultaneously with an increase in its producing and releasing schedules, Federated Film Exchanges of America, Inc., announced a number of changes in the organization of its territorial exchanges.

Joseph Friedman of the Celebrated Players Film Corporation, of Chicago, who is president of Federated, has taken over the territory of Southern Wisconsin, and has established an exchange in Milwaukee, from which he will carry on the business.

Harry Charnas, of the Standard Film Service Company of Cleveland, will open an exchange in Pittsburgh, from which he will handle Western Pennsylvania and West Virginia. Sam Grand, of Boston, has taken over Upper New York State, which he will control from an office of the Federated to be opened in Buffalo. The several changes in organization will materially strengthen the hold of the Federated in the field of independent exchanges, it is stated.

Seven new Federated productions are either in work, nearing completion or being titled, according to reports from the West Coast studios. These include "Squirrel Food," and two other Monty Banks comedies almost completed, three more Hallroom Boys comedies, of which one is called "We'll Get You Yet" and another "After the Dough," and two Chester Junior one-reel comedies, called "Nightie Night" and "Made to Order."

"Danger Ahead" Is Completed

Rollin Sturgeon has just completed "Danger Ahead" for Universal. This is a story of the New England coast from "The Harbor Road," a popular novel by Sara Ware Bassett, done into scenario form by A. P. Younger.

It will introduce, in the featured role, "Universal's latest discovery, Mary Philbin, whom Carl Laemmle regards as one of the important finds of the year. Miss Philbin is only seventeen years old and was one of the prize winners in a screen contest held in Chicago last summer.

To Serve Small Town Exhibitors

A new service stunt has been put into effect in Universal's Chicago Exchange and has won much praise from the small town exhibitor, who sometimes cannot make use of the usual lines of exploitation material available.

It is the preparation of expertly written and high class advertising appeals for small town mailing lists. These appeals are prepared individually for each theatre requesting them and are mimeographed and forwarded to the theatre from Universal's Chicago office, ready for mailing.

Shaw and Urban on Same Subject

By a singular coincidence Charles Urban's Kineto Review, "Was Darwin Right?" and Bernard Shaw's "Back to Methusaleh," which are along similar lines, were published at about the same time. The Kineto Review contains studies of thirty-seven types of anthropoids. Mr. Urban first had in mind to take a pro-Darwin view, but finally decided to edit the picture interrogatively and let the audience decide.

CROWNED HEADS COULD WELL BE PROUD OF RECEPTIONS LIKE THOSE ACCORDED CLARA KIMBALL YOUNG
The Equity star has had many wonderful experiences touring the country. Here she is seen being greeted by Governor Alcott at the State Capitol, Portland, Ore., where a special session of the legislature welcomed her

Wallace Reid and Paul Powell Films Are Paramount Features Released for Week of July 10

The productions listed on Paramount's release schedule for July 10 are Wallace Reid in "Too Much Speed" and the first Paul Powell production from the London studios of Famous Players-Lasky Producers, Ltd., titled "The Mystery Road."

The popularity of the series of automobile pictures in which Wallace Reid has starred was responsible for the screening of "Too Much Speed," another original Byron Morgan story with the race track as the background. Although the picture was made at Hollywood last winter, the story did not appear in the Saturday Evening Post until about a month ago.

The picture is a continuation of the experiences of the characters in "What's Your Hurry?" Mr. Reid's previous automobile picture for Paramount and the three principal characters of that story, Dusty Rhoades, played by Mr. Reid; Virginia MacMurran, played by Agnes Ayres, and Pat MacMurran, played by Theodore Roberts, are again brought to life.

Realistic Scenes

Beside the three mentioned, the cast includes Jack Richardson, Lucien Littlefield, Guy Oliver, Henry Johnson and Jack Herbert. The racing scenes were staged at the new Beverly speedway at Los Angeles.

"The Mystery Road" features David Powell, the eminent Scotch actor who, after a long experience on the English stage and as a leading man in Paramount Pictures on this side of the Atlantic, was sent over to England to play leads with Paramount's London stock company. The story was written by E. Phillips Oppenheim, with scenario by Margaret Turnbull, and Paul Powell directed.

The story deals with a young Englishman whose follies carry him along the mystery road of life to the inevitable hour when one must come to the realization that folly does not pay.

In addition to David Powell, the cast includes Mary Glynne, Ruby Miller, Nadja Ostrovska, Pardoe Woodman, Percy Standing, Lewis Gilbert and Irene Tripod.

Author Is Delighted with Screen Version of "A Man's Home"

About all that has been said by the Selznick Corporation concerning their special feature, "A Man's Home," to be released some time in the future, is that there is such a picture. Conversation among those connected with the organization—and a few outsiders—is a sure indication that a great deal more will be said when the time comes to pass the production along to exhibitors and the public. Consensus of opinion seems to be that few photoplays have been produced that are possessed of as much box-office value.

"A Man's Home" was written by Anna Steese Richardson, associate editor of the Woman's Home Companion, in collaboration with Edmund Breese, the well known stage star. A few days ago Miss Richardson visited the Selznick offices and saw the production in its entirety for the first time.

The best proof that the production is 100 per cent. is that the author not only did not complain of the manner in which the story had been translated to the screen, but was enthusiastic in her statements that the camera had gone her many points better in getting over to the public the thought she had in mind.

Stanlaws Finishes Selection of Cast

The cast has been completed for "The Woman in the Case," the Paramount adaptation of Clyde Fitch's play which Penrhyn Stanlaws is directing at the Lasky studio and in which Betty Compson plays the role of Margaret Rolfe.

An exceptionally interesting bit of news is that Cleo Ridgely, former Paramount favorite, returns to the Lasky lot after several years' absence to play the role of Clara Foster. Miss Ridgely looks unusually well and as lovely as when she was co-starring with Wallace Reid in Paramount pictures.

Synchronized Company Announces Personnel of Its Executive Staff

With the better music movement gaining rapid headway, and the use of synchronized music scores becoming an actual fact in many of the countries foremost picture theatres, Synchronized Scenario Music Company, of 64 East Jackson Boulevard, Chicago, makes announcement of the personnel of its executive staff.

To Arthur J. Abrams, originator of these scores, falls the post of president of the organization. Mr. Abrams, a composer of note and known to thousands of exhibitors through his previous motion picture activities as sales manager of one of the countries prominent organ houses, brings to his company a wealth of experience which is destined to fit him perfectly for the important post he now holds.

M. J. Mintz, appointed vice-president and general manager, measures his experiences in the industry over a stretch of many years during which time he has formed the acquaintance of thousands of exhibitors and through many visits to their houses has become well qualified to handle the office he now holds.

George F. Meyers, sales manager, is returning to the motion picture field after a short absence during which he served as production manager for Magill-Weinsheimer Company, of Chicago, rated as one of America's greatest printing houses. Mr. Meyers is well fitted for the important post he now succeeds to by right of his years of selling experience.

Charles Donald Fox, director of publicity and advertising, holds the distinction of being one of the industries first advertising men. Beginning at a time when present-day motion picture presentations were in their infancy, Mr. Fox has enjoyed a continuous affiliation with picture publicity, serving usually as a special writer.

Exhibitors Interested

Paul H. Bush has been appointed general field supervisor, with H. S. Buck, in charge of the Eastern district, Leslie B. Mace is covering the South, while Hy Smith looks after the West, and W. A. Haynes keeps a watchful eye on the Central district.

Twenty-two distributing centers have been located in twenty-two key cities and exhibitors are responding to the invitation of the company to visit these offices and learn more about Synchronized Music Scores.

Will Go Abroad for Film Scenes

Director Thomas B. Walsh, who has just completed a production for R-C Pictures Corporation (Robertson-Cole) with "Shams of Society" as the working title, has announced that he will go abroad within the next month to produce a Thomas B. Walsh Production with action and scenes in a number of cities and countries of Europe.

Pathe Reissue Set for July 17 on Funniest Lloyd One-Reelers

Pathe Exchange, Inc., announces as an added feature to the exceptional array of short subjects and serials scheduled for release July 17 the first reissue of the series of ten of the funniest Harold Lloyd one-reelers. This revival was prompted by numerous requests from exhibitors who have recognized the growing popularity of the star and who believe they will serve as fine "summer tonic" for hot weather programs.

"Bliss" is the title of the first of the series. The comedy might be called a three-star combination feature, as Harold Lloyd is supported by Bebe Daniels—now a star in her own right—and "Snub" Pollard, who is now featured in Hal Roach comedies.

"Cats at Law" is the current offering of the series of "Aesop's Film Fables," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The moral of the story, as pointed out by Aesop, famous jester in the court of King Crocsus 2,600 years ago, was that greed only brings disaster.

"Danger Ahead" is episode five of the new Pathe serial, "The Yellow Arm," starring Juanita Hansen, with Warner Oland and Marguerite Courtot prominently featured. "The Sky Ranger," the Pathe serial in which June Caprice co-stars with George B. Seitz, arrives at the twelfth episode, "The Whirling Menace," showing the heroine of the chapter play facing new perils.

"At the Ringside" is the title of the new Hal Roach comedy, featuring "Snub" Pollard in the role of a policeman, who enters the "squared circle" to revenge himself on the bully in his neighborhood. Marie Mosquini, "Sunshine Sambo," Noah Young, the Hal Roach comedians and a comedy mule assist the mustached comedian.

Pathe Review No. 112, the current issue of the screen magazine, presents an unusual number of carefully selected features. "The Manly Art" shows one round of boxing demonstration, clearly analyzing the skill of the contestants by the Pathe slow-motion camera "The Master of American Art" introduces E. Irving Couse, famous painter of Indians and Indian life. This is the first of a series of intimate screen interviews with the acknowledged leaders of American art. "Foxes in Florida" shows an actual fox hunt produced by Elinge F. Warner of "Field and Stream." "The Oranges of the Orient" is a Pathecolor presentation showing views of the most prominent industry in Tunisia, Africa.

You'll Never Be
UP A TREE
for a Comedy
If You Use
HALLROOM BOYS
COMEDIES
Featuring SID SMITH
They'll Cure that
Summer Slump
GET 'EM TODAY AT
FEDERATED
FILM EXCHANGES of AMERICA, INC.

"Passion" Draws Capacity Crowds to Two Big Chicago Theatres

Proving that neither summer heat nor summer slumps can affect a first-rate boxoffice attraction, "Passion," the First National special, set a new record in box-office performances during the last week in June, not only for Chicago, but probably for the entire country, according to reports.

The Pola Negri drama was booked for the week of June 27 into both the Tivoli and the Riviera. These houses are each of them super-theatres, two of the big first-run members of the Balaban & Katz chain, and holding Associated First National franchises.

From the day the engagement opened, "Passion," drew capacity audiences, it is stated. S. R. O. was the rule at each theatre. The regular prices of admission were maintained. The regular advertising and presentation program was carried out in both houses.

"The remarkable record that 'Passion' made in the Tivoli and the Riviera absolutely convinces me that the only sound policy, summer or winter, that an exhibitor can afford to have is to play the best attractions he can possibly get," said Sam Katz.

"The picture's record would be extraordinary at any time, but when you stop to consider that its day-and-date appearance at the Tivoli and the Riviera followed a three weeks' season at the Auditorium, it is nothing less than sensational."

Other First National pictures besides "Passion," it is said, have been demonstrating their ability to pack theatres, in the face of heat and depression in various sections of the country.

In Auburn, New York, John J. Breslin has been keeping the Jefferson filled and breaking records with them. "Peck's Bad Boy" with Jackie Coogan stood them up for four days, in the face of intense hot weather and numerous holiday attractions. "Bob Hampton of Placer" did unusual business for the same period. "Gypsy Blood," the second Pola Negri feature, went into the Jefferson a week later and not only caught crowds, but held them steadily. The continental star had registered a hit during the spring in "Passion" and Auburn turned out in force to see her in her version of "Carmen."

W. A. Partello put on "Passion" at the Opera House in Mansfield, O., augmented his orchestra and presented the feature with a special musical program. In the face of the summer heat, he raised his admission prices, with the result that he broke box-office records for a week's engagement.

Herbert H. Johnson played "The Oath" the Raoul Walsh special production, for three days at the Mars Theatre, Lafayette, Ind., only two weeks ago, and broke both attendance and box-office records with the attraction.

"Mama's Affair," the latest but one of the Constance Talmadge productions, played the Central Theatre, Fairbury, Ill., June 30 and July 1, and Elmer Ramsey, manager of the house, reported the best business since the summer season had set in.

"The Kid," was responsible for setting up new attendance records at the Strand, Kendallville, Ind., within the last month. Bert Deardorff, the manager of the theatre, estimated that during the three days of the showing nearly four thousand people saw the picture. The population of Kendallville is 5,300.

Will Mack reported extremely good business at the Grand Theatre, Jonesboro, Ark., on three First National attractions—"Twin Beds," "Nineteen and Phyllis" and "Nomads of the North"—within two weeks of each other.

In Laredo, Texas, where the heat at this season of the year is calculated to make the most enthusiastic fan stay at home, The Strand Theatre did heavy business with "Dinty" and drew big crowds to see "The Perfect Woman." Both attractions were presented during the month of June.

These examples of prosperity—which would be considered satisfactory at any season of the year, and especially so during the summer—can fairly be considered convincing evidence that Sam Katz and other exhibitors like him are right when they declare that "the best pictures you can book are the pictures that will fill your theatre—and the best pictures always will, summer or winter."

Los Angeles Critics Praise Tourneur's "Foolish Matrons"

Such praise as few motion pictures have ever received was accorded Maurice Tourneur's production, "The Foolish Matrons," distributed by Associated Producers, by the critics of the Los Angeles newspapers when it played a week's engagement to capacity houses there recently.

This picture of American life, typifying three distinct and separate phases of human existence, became an instantaneous hit not only with the theatregoers of Los Angeles, but also with the critics, thus justifying the claims that have been made for it as a motion picture of great artistic as well as commercial worth.

"'The Foolish Matrons' is a story vastly different from any that Maurice Tourneur has produced in the past," said Mr. Lichtman. "Coming just at this time when the entire country is interested in the equal rights of women, it is no wonder that this wonderful picture has caused such unusual comment not only in Los Angeles, but wherever it has played to date. Maurice Tourneur is to be congratulated for having chosen a theme that will interest every man, woman and child in the world."

Brenon's Italian Production of "Beatrice" Obtained By Goldwyn

A third "foreign" film has been acquired for distribution in America by Goldwyn. Although made in Italy, the picture was directed by Herbert Brenon, one of the best known and most experienced of American producers, and its star is one of America's most popular screen and stage players, Marie Doro.

The picture is "Beatrice," an adaptation of Rider Haggard's romantic story of the rocky coast of Wales. Mr. Brenon directed it for the Unione Cinematografica Italian de Roma. Photographing was done at the picturesque Italian city of Tarmone and many superbly beautiful backgrounds were caught by the camera. Alexander Salvini, son of the famous tragedian, Tomasso Salvini, plays opposite Miss Doro.

"Beatrice" is one of Rider Haggard's popular romances. It has been widely read both in this country and in England. It has a strong love story, with good dramatic situations, built about the love triangle, but with all of Rider Haggard's fertility of invention and power of characterization.

Spence with Burr

Ralph Spence has been engaged by Charles C. Burr to title "Burn 'Em Up Barnes," which is nearing completion and in which Johnny Hines achieves stellar honors in feature length productions and which will be the premier release of Affiliated Distributors, Inc.

Silverman Devoted Much Time to Securing Better Picture Music

With the use of Synchronized music scores becoming an actual fact in many of New York's greatest motion picture theatres, it is timely that attention is drawn to Jack Silverman, president of music Score Service Corporation, of 1600 Broadway, New York City, metropolitan distributors of Synchronized music scores.

To his untiring energy in the early days of Synchronized music scores when a great deal of introductory work was necessary, a great deal of the headway that these scores have gained can be attributed. Mr. Silverman enjoys a wide acquaintance in the industry and this is true soley by right of the fact that, as actively interested in the Active Supply Company, he has, by the splendid exhibitor service that company maintains, won the esteem of hundreds of New York and New Jersey motion picture men.

Always on the alert to render them any assistance calculated to make exhibiting motion pictures a pleasure, Mr. Silverman exercising that breadth of vision which has made his success possible early saw the possibilities of synchronized music. In company with his associates, Messrs Kleuber, Myruski and David Silverman, his brother, he secured the local franchise for Synchronized Music Scores, and to-day Music Score Service Company, the organization formed to exploit these scores in this territory can claim the distinction of doing business with many of the most popular and biggest motion picture houses in the East.

In speaking of the better music movement now on foot, Mr. Silverman said: "I am confident that in the near future the successful exhibitor will be the one that will make music a separate and distinct feature. The public demands that the music offered in their favorite theatres compare favorable with the screen attraction. It is a notable fact that those houses making music a feature are losing less patronage during the hot days than others."

Turpin a Hit in "Love's Outcast"

That Mack Sennett, "king of comedy," has shown foresight and knowledge of public taste in starring Ben Turpin is reflected in the reception accorded the strabismic comedian in his first starring vehicle, "Love's Outcast."

This two-reel comedy, scheduled for release by Associated Producers on July 3, played a pre-release engagement of one week at the California Theatre in Los Angeles recently, co-headlining the bill with the feature and walking off with the comedy honors. The picture was a big hit.

JACK SILVERMAN

METRO ANNOUNCES

Alice LAKE in OVER THE WIRE

A picture of 1000-thrill-o-watt power
by America's dramatic story teller..
ARTHUR SOMERS ROCHE

Directed by WESLEY RUGGLES • *Adapted by* EDWARD LOWE Jr.

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain Sir Wm Jury, Man Dir.

METRO

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Six Features on Paramount's Release Schedule for July

Paramount is releasing six features in July, the list including a William de Mille super-special, a Cosmopolitan production, a Paul Powell production made at the London studios, a William A. Brady production and pictures starring Wallace Reid and Dorothy Dalton respectively.

First on the list, scheduled for July 3, is the Cosmopolitan production, "The Woman God Changed," which was directed by Robert G. Vignola. This is an adaptation by Doty Hobart of Donn Byrne's story, "Redemption Cove." Seena Owen and E. K. Lincoln are seen in the leading roles.

Wallace Reid in "Too Much Speed" is released for July 10. This is another Byron Morgan automobile race story, Mr. Morgan himself having written the scenario. Frank Urson was the director. Mr. Reid's leading woman is Agnes Ayres, lately promoted to Paramount stardom.

Also released the 10th is "The Mystery Road," the first Paul Powell production for Famous Players-Lasky British Producers, Ltd. This is an E. Phillips Oppenheim story, adapted by Margaret Turnbull, and features David Powell, well-known Paramount leading man. There is an elaborate cabaret scene in which Phyllis Bedells, England's premiere danseuse, and the Tiller troupe of London Palace girls appear.

The release for the 17th is William A. Brady's special production, "Life," based upon the spectacular play of the same name by Thompson Buchanan which had a long run at the Manhattan Opera House, New York. Travers Vale directed.

On the 24th comes Dorothy Dalton in "Behind Masks," adapted by Kathryne Stuart from E. Phillips Oppenheim's popular novel, "Jeanne of the Marshes." Frank Reicher directed. Miss Dalton's leading man is Fredrick Vogeding.

The final release of the month scheduled for the 31st, is the William de Mille production, "The Lost Romance," by Edward Knoblock, with scenario by Olga Printzlau. Conrad Nagel, Lois Wilson and Jack Holt are featured.

Camera Work Is Completed on Anita Stewart's Latest Film

The final scenes of Louis B. Mayer's latest Anita Stewart production, "A Question of Honor" were filmed this week under the direction of Edwin Carewe. Millions are familiar with this Ruth Cross story, which ran as a serial in the People's Home Journal about a year ago. The screen version was prepared by Josephine Quirk, former newspaperwoman and magazine writer. It will be released as an Associated First National attraction.

The action is principally outdoors, including many scenes in the mountainous mining country of the Northwest. To secure the proper atmosphere and background for these episodes, Mr. Mayer sent the company up into the high Sierras of Northern California. Here the Stone and Webster Construction Company offered the use of its entire construction camp at Lake Elamnor for filming purposes.

Some idea of the advantages secured in this way may be gained from the fact that the engineering project under way there has already cost over $12,000,000. Among the locations used by the Stewart company were the concerns' fourteen camps, which look like miniature hut cities, enormous dams, railroads, tunnels and mining shafts.

The theme is a well-balanced combination of romance and adventure with a dramatic twist that works the story up to a strong climax, it is said. Several real thrills and many big spectacular scenes are furnished by the action in the mining camp. In picturesque garb and with the gorgeous scenery of the mountains for a setting, Anita Stewart makes an attractive figure as the central figure of the picture's development.

Supporting the star, Edward Hearn heads the list as leading man and Arthur Stuart Hull has the role of the heavy. The others are Frank Beal, Walt Whitman, Bert Sprotte, Adele Farrington, Ed Brady, Mary Land and Doc Bytell.

Alice Brady Is Starred in Realart Film "Little Italy"

"Little Italy" is the second picture of an exotic nature that Realart has produced in which Alice Brady is starred. Her previous release was "The Land of Hope," a story of a young Polish immigrant girl.

Advance reports from Realart are to the effect that Miss Brady duplicates her splendid performance as a type of foreign maid, the story revolving around a fiery young Italian girl.

In "Little Italy' 'she essays a part that not only calls for splendid acting, but real strength as well. This is best shown in the kidnapping scene when she is set upon by her rejected lover and his henchman and borne away to his own abode. The story is one of a feud that has existed between two Italian families for over a hundred years. The picture as described by Realart has a novel twist at the end, which is preceded by a thrilling gang fight.

The picture was directed by George Terwilliger, assisted by J. D. MacKenzie. The photography is by Gilbert Warrenton.

Charles Ray Film Now Being Edited

Charles Ray, who has been working night and day on "Two Minutes to Go," his ninth production for First National release, announces that it will be ready for editing and cutting this week. It took Mr. Ray just five weeks to finish it.

Charlotte Pierce will play the most important feminine role in Mr. Ray's next and tenth production for First National release, the title of which has not yet been decided upon.

"Two Minutes to Go" was directed by Mr. Ray himself from the scenario by Richard Andre. Prominent in the cast are Mary Anderson, Lionel Belmore, Tom Wilson, Lincoln Stedman, T. Van Dyke, Bert Woodruff, Adamae Vaughan, Phil Dunham, Francis Dumas and George W. Comm.

Begin Work Soon

Actual work on the first Pyramid production will commence before the end of this month, states Walter E. Greene, president of Pyramid Pictures, Inc. Ray C. Smallwood, who is to be in charge of the first producing unit, has secured his story but will not make it known until he has decided upon a suitable name for it.

Preparing Continuity

R. A. Walsh evidently is not worried at reports that the Mexican government wants Catalina Island back. Mr. Walsh has gone to the Los Angeles' island suburb to prepare the continuity for his next Associated First National production, "Kindred of the Dust," an adaptation of the famous Peter B. Kyne story, the filming of which will be started in a fortnight.

Stahl Starts Work on Second Picture

John M. Stahl this week began the filming of his second independent unit offering at the Louis B. Mayer Studios. The story, as yet without a title, is from an original theme by the director. Bess Meredyth prepared the continuity. Like its predecessor, "Retribution," the second of the John M. Stahl Productions will be presented by Mr. Mayer through Associated First National.

All that is known of the story is that it is based on mother love.

Two Dempsey Pictures Boosted by Dempsey-Carpentier Battle

An amazing exhibitor reaction to Jack Dempsey's knockout of Georges Carpentier, at Boyle's Thirty Acres on Saturday, July 2, was found by home office officials of Pathe Exchange, Inc., following the triple holiday over Independence Day.

Exhibitors from all over the country, anxious to get in on the flood tide of Dempsey's popularity, wired Pathe branch offices for bookings on the Dempsey serial, "Daredevil Jack," and the one reeler showing all his training activities, "A Day With Jack Dempsey."

Many of these exhibitors have already played one or the other of these productions, but consider it good business to follow up Dempsey's triumph and his consequent popularity with a repeat run.

Telegrams were received at the home office from two of the biggest circuits in the United States, asking for immediate action on contracts, calling for a second booking in every one of their theatres of the Dempsey serial, "Daredevil Jack."

F. P. Earle Making Big Feature "The Rubaiyat of Omar Khayyam"

Ferdinand Pinney Earle, who is filming the big spectacle based on "The Rubaiyat of Omar Khayyam" in Hollywood, announces that the production will be ready for release in September. The cast, which is an exceptional one, will include Frederick Warde, Edwin Stevens, Hedwig Reicher, as well as Mariska Aldrich, Arthur Carewe, Robert Anderson, Paul Weigel, Jesse Weldon, Snitz Edwards, Warren Rogers and Jim Marcus.

Winthrop Kelly, formerly with Maurice Tourneur, is production manager, and Walter Mayo is assistant director. George Benoit is at the camera, while art creations, which will replace "stills," will be made by Edward Curtis, well-known Indian photographer. In connection with the production there is also a bureau of Oriental research headed by four well-known experts and authorities on these subjects.

Mr. Earle is producing what he terms a "cyclomaric art drama," described as an innovation, art paintings being used as a background. Other Persian legends have been combined with the Rubaiyat and a love story built up. The Rubaiyat, Inc., is the name of the company producing the picture and Mr. Earle is president.

Begin Reviving Semon Comedies

The Rialto Theatre, New York presented the Larry Semon comedy, "School Days," last week. Although this comedy was presented throughout the country several months ago, its popularity has not diminished and it was owing to the insistent demands that Semon grace the week's bill that the expedient of reviving one of his earlier successes was resorted to.

"School Days" is one of Semon's most popular comedies and, judging from the reception accorded it upon its second presentation at the same theatre, others of the earlier Semon comedies will be revived. Meantime, Semon has just completed a new comedy, "The Bell Hop."

Norma Re ting

Norma Talmadge, who is vacationing at Bayside, L. I., and on motor trips to the White Mountains, will return to the studio in July to begin work on "Smilin' Through." In this next Associated First National picture, Miss Talmadge will be seen in the part in which Jane Cowl appeared in the stellar role on the speaking stage last ·

Keeping in Personal Touch

By FRITZ TIDDEN

Just before we left New York to keep in personal touch with nature for, thanks to the boss, the time being, we inadvertently gave young Walter Kane Hill, the sheriff of Fort Lee, our address and told him we would probably be thirsting for news. Several days after we arrived in this place, which is totally lacking in moving pictures, publicity and press agents (except the one that visited us last Sunday, ostensibly for the week end, but liked the place, peace and meals so well stayed four more days), we received the following epistle from Walthill, which explains itself and is worth making public.

Fort Lee, N. J., June 28.

"Dear Toucher:—

"The last mail-steamer brought a fine bunch of news from America; best of all the packet of Empy Worlds that had a Personal Touch page that was personally touching. I was not mentioned; neither was Pat Dowling. By the time this gets into print or before you will have heard the result of our great Sport Event, which, one way or the other will benefit the fund for Devastated France. Most everybody in this far off country leans toward Jack giving it the final punch.

"Every afternoon the natives line the shore of Henhudson's Stream to see the great ships come down from Albany and way docks freighted with happy people who live in Manhattan and elsewhere. After the last barge floats down stream the natives turn their face homeward to live in thoughts of the next day and its repetition of the same slide down the cliff and climb back again. This country was once the great factory for empy-films with acting on them. Right here in Fort Lee, deadest of its dying communities, most bucking horse dramas and kitchen events with the cups and saucers painted on canvas where the acting could not break them, originated in one and two staggers—"reels" they called them when they began to stretch.

"Bite, your poor fish, bite!" says Marie Prevost, new Universal star

"Only Selznick remains to tell the tale—and I'm paid to tell it for him. 'Bankers' hours' that Jesse writes about to the Times, of your city, are not in vogue here. You can 'put' it or 'take' it as my dope. Fort Lee is on sun time and we work standard.

"As Pat Dowling says: 'Bathing suits me for inspiration. One piece is worth a column in Atlantic City.' Lotta Pat Dowlingses inspirations get in the tank at Nickshenks Park over in this country—but it's not worth even the war tax, let alone the crash-price to the gate to sec 'em closer than from the trolley. This New Jersey is a strange country where Briggs got his inspiration for 'Skin-nay.'

"Your for waffles and orange-juice.

—Walthill."

* * *

"Broadway" is the name of an ambitious new little monthly publication that has made its appearance in the vicinity from which it takes its name. The newcomer is published by the Broadway Association, which joins the ranks of civic associations that can now boast of publications of their own. The first issue, an eight page booklet, contained an opening dedication by President Jefferson De Mont Thompson, editorial comment on the activities of the organization and an article boosting the proposed sales tax; also contributions by John David, Arthur William, H. J. Makin, and Deputy Police Commissioner John A. Harris.

May we extend a welcome to the valuable little newcomer?

* * *

The Universal Film Company is to be commended for its innovation just put into effect in the home office, of making the working day shorter and earlier. Universal employes now go to work at 8:30, take a half-hour for lunch and quit at 4:30. The former hours were from 9:00 to 5:30, including an hour for lunch

This move was the result of a petition on the part of an overwhelming majority of the employes themselves. The new Universal time schedule is a summertime move and will remain in effect until autumn It enables golfers, baseball enthusiasts, swimmers and other sportsmen and sportswomen, of which there are many in the Universal organization, to get in three or more good daylight hours of playtime.

Film men who were members of the A. E. F. will remember that clocks in France during the summer of 1918 were two hours ahead of sun time and that, although it was dark at getting up time, the sun stuck around until bedtime. The same theory that prompted the French to inaugurate this system prompted Universal to approximate the same idea. It means that the morning work, always the most efficient, will be handled before the heat of the day.

It seems that Universal is losing no time in living up to Mr. Laemmle's recent and striking film battlecry—"Marking time? Hell no! We're going ahead." Even though it is only half an hour ahead, it will do other film men good to know that the Universal organization is getting up early in the morning and getting a running start with the Universal machine.

* * *

Plans for the construction of a theatre to cost approximately $150,000 have been filed in the Queens Building Department by the Long Island Theatre Corporation. The new house will be erected on Main street and Broadway, Flushing The capacity of the theatre will be 825 persons on the orchestra floor and 800 in the balcony. Larry J. Griffin, of New York, is president of the corporation and E. Bruce Johnson is secretary. Plans for the new structure were prepared by W. Albert Swasey.

* * *

Frances Lenz, an artist living in Greenwich Village at 84 Sixth avenue, won the first prize of $50 offered by William Fox for the best painting of Betty Blythe as "The Queen of Sheba," copies of which are now hanging in the Lyric lobby. Miss Lenz is a young student from Binghamton, N. Y., who came to this city to study painting at the Art Students' League. She is a pupil of Edward Penfield.

The second prize of $25 was awarded to Robert F. Bolton.

* * *

It is understood that after Jack Meador had a long and serious talk with Richard A. Rowland he decided to stay with Metro and not jump from there into the Famous Players-Lasky or Realart organizations.

* * *

Possibly the "Borrowed Wing" in Elaine Hammerstein's new Selznick picture means that they are beginning to steal airplanes.

* * *

"Don't Call Me Little Girl" is a title that indicates somebody under thirty is getting peevish.

* * *

One of our operatives tells us that "Paradise Lost" is to be done in Germany by Max Reinhart. The material is there in Milton's poem and if it is done right the picture should rank among the most worthy productions.

* * *

Barnum's birth rate, "One a Minute," is to be photoplayed.

* * *

Subtitles are words thrown upon the silent screen and from what we hear at the movies they have an audible rebound.

There is caution in two picture titles:

"What's Your Reputation Worth?"

"See My Lawyer."

* * *

Producers brag about their pictures with a "punch," but "Home Stuff" may carry an additional "kick."

* * *

The English trade papers are featuring the news in 10 point and larger type that Allied Artists Corporation will handle Griffith's "Way Down East" and "Dream Street."

* * *

On the British Isles there has been considerable conversation concerning the establishment of the municipal form of moving picture theatre or community theatre, run co-operatively on the Manchester plan. In the to do it was inevitable that George Bernard Shaw would have something to say regarding the idea. He said it in a letter to the Press:

"There is no reason why kinema theatres should not be added to the list of public wants provided for by the co-operative movements * * * It is almost impossible for a well-conducted, comfortable picture palace, with good music, not to pay its way in any populous place, even through the slumpiest slump; and at most times the profits ought to be so large and so easily earned that it is absurd that the public that provides them out of its earnings should not share them.

"The dividend on a year's moviegoing by a working-class family would help it very considerably," he adds, "to say nothing of the improvement of its mind by the films. So obvious a step in co-operation is bound to come."

"Look out, Marie, it will bite your toes," says Eve Unsel to Marie Prevost, shown in the picture on the opposite side of this page

Extra! ! Monte Blue, Paramount star, swats the fly on "Bull" Montana's "bean"

Maybe, G. B. S., but perhaps it is not quite so easy as rolling off a log. One thing Mr. Shaw forgets is that when one of these municipal, co-operative things is started that an amateur management committee is always appointed, which is positive suicide. Picture theatre management calls for the expert. And the expert wants and desires a reasonable profit for his skill.

Another thing Mr. Shaw neglects to remember is that municipal, co-operative theatres are dismal failures except in rarest instances.

* * *

In all of Elinor Glyn's opera to reach the screen time has been divided. Witness "Three Weeks," "One Day," "His Hour," "The Great Moment." Will the next be "The Split Second," and if it is where does the Madam go from there.

* * *

From time to time "Topics of the Day" films contain material gleaned from its widespread source of supply that is applicable to the motion picture industry. Some of the gags that have appeared recently are:

Gertie—"Whom do you know in the movie game?"

Mazie—"I know every picture machine operator in our neighborhood."—Vaudeville News.

When a man tells you he's fond of pictures you never know whether he's a student of art or a movie fan.—North Adams (Mass.) Herald.

Wife—"I'd like to see a good movie, but don't know what to see." Hubby—"Go to 'The Devil.'" Wife—"Brute!"—Zit's Weekly.

Cynic—"Just saw another movie with an unhappy ending!"

Jolly—"Hero lose the girl?"

Cynic—"Naw; married her."—Ohio Sun Dial.

Susie is a maiden sweet who at the movies grabs a seat and on the next one parks her hat. Now I ask you what is worse than that?—A. M. P. A. Bulletin.

Doctor—"I'm afraid I will have to operate for appendicitis."

Little Beauty—"O, doctor, will the scar show?"

Doctor—"Not unless you go into the movies!"—Loew's Weekly.

Sunday School Teacher—"Where do little boys and girls go to who don't put their pennies in the collection box?"

Pupil—"Please, M'm, to the picture shows."—Chicago Herald and Examiner.

* * *

Women who use perfume, says Helene Chadwick, Goldwyn leading woman, should make a study of the art. One rule that should always be observed, she contends, is that exotic fragrances are not for blondes, and that sweet ones like lily of the valley and violet are not for brunettes.

We know a guy intimately, very intimately, who has a wife who has bright auburn hair, sometimes called red. What fragrance should she use, Helene?

* * *

One of the judges for the recent Pulitzer Prize awards wrote to Professor Sherman, another judge:

"I hope you will vote for 'Main Street.' Lately I've made three simple canons for the literary critic—simple and unacademic. The critic is to ask of a work of art:

"1. Is it alive?

"2. Am I glad it is alive?

"3. Why?"

We know some film reviewers who would do well to paste these canons in their hat and apply them to motion pictures.

San Francisco Rialto Has Novel Plans for "Miracles of Jungle"

Federated Film Distributors, Inc., in California, has booked the Selig serial, "Miracles of the Jungle" at the Rialto in San Francisco. This booking is attracting considerable attention in film circles in that city, as it is the first time in several years that a serial has been shown in that theatre and one of the few times that one has been booked by a local first run house.

Not only an innovation in the matter of presentation, but a unique plan of exploitation has been prepared. The serial will run as a six reel feature to be shown through five consecutive weeks. The ambitious campaign mapped out includes 100 24-sheet stands, fifty 8-sheet stands, 300 3-sheets, and 500 one-sheets, in addition to $4,000 for newspaper publicity.

Col. Selig, who is heartily in accord with the plans, has agreed to send a large part of his menagerie to San Francisco. There will be a parade, and the Rialto parking station will be transformed into a jungle and the animals exhibited free of charge. Frederick Peters, the giant in the serial, will also make a personal appearance.

Federated Film Distributors will hold a trade showing and luncheon at Palace Hotel on July 13 to which exhibitors throughout the territory have been invited.

Rialto Productions Establish Exhibitors Service Department

The recently formed Rialto Productions, Inc., of which Lou Rogers is president, is an independent distributing organization which announces as its aim not only the distribution of better pictures independently produced, but the inauguration of a service to cover the individual field of the exhibitor, carefully considering his own peculiar problems. For this purpose a department has been installed to aid the exhibitor to provide the quality of entertainment that will satisfy his patrons. The direction of this department is in the hands of S. J. Stebbins, who has had twenty years in the theatrical field and ten years in the picture business, having been associated with the Academy of Music, Brevoort, Linden and other high class houses in New York. Mr. Stebbins is vice-president and general manager of Rialto Productions.

Mr. Rogers announces that during the coming year at least twenty-six features will be distributed through his organization.

"My Lady Friends" Made in Ten Weeks

Carter De Haven has completed "My Lady Friends," his third production for Associated First National release. Mr. and Mrs. Carter De Haven left for a vacation at Atlantic City, where they will remain until word reaches them from New York that preparations have been completed by Associated First National for the release of the picture.

Just ten weeks to a day were required to complete it. The cast consists of Mr. and Mrs. Carter De Haven, Helen Raymond, Thomas G. Lingham, Helen Lynch, Lincoln Stedman, May Wallace, Hazel Howell, Ruth Ashby and Clara Morris. It was directed by Lloyd Ingraham and prepared for the screen by Frank Mandel and Emile Nyitray.

Hallroom Films Ahead of Schedule

Harry Cohn, producer of Hallroom Boys Comedies, featuring Sid Smith and distributed through Federated Film Exchanges of America, Inc., states the company is in advance of schedule on these two-reel gloom-chasers. Jimmie Davis and Herman C. Raymaker are alternating on the direction of these pictures, and as a result two new comedies are now completed, "After the Dough" and "Meet the Wife."

Phillip Howland Now Film Actor

Phillip Howland, who appeared in "The Princess of New York," the Donald Crisp production for the Famous Players-Lasky British Producers, is now playing in the second Paul Powell feature at the Islington studios, which is being filmed from an original story by E. Phillips Oppenheim, under the working title "Twice Wed."

Mr. Howland is yet another recruit from the "legitimate" to the silent stage, and brings to the comparatively new art of the screen the long experience of many years spent with the most distinguished actors of the British stage.

E. R. White Goes Abroad for Films

When the American steamship Acropolis sailed from Pier 5, Army piers, Hoboken, on June 30 she had on board E. Ross White, a Kinograms staff photographer, bound on one of the most extensive news gathering trips ever made by a news reel cameraman.

White is going to make pictures that will allow Kinograms to tell its patrons through the Educational Film Corporation and the exchanges of the First National, just what is happening in many of the countries of the Near East and Asia Minor—and he will visit some countries that have not been visited since before the outbreak of the World War, including several of the new Soviet Republics.

Marie M. Wheeler Manages Exchange

One of the few members of the gentler sex who are guiding the destinies of exchanges is Marie A. Wheeler, who is manager of the Merit Film Corporation at 680 Broadway, Albany, N. Y., an enterprising exchange handling state right productions of merit.

Miss Wheeler has had considerable experience with exchange work, having been associated with the Pathe exchange for five years. She enjoys the confidence of exhibitors and is building up a fine business in upper New York for Merit.

"Brownie," the Century comedy dog, has the whole show to himself in "Society Dogs," a Universal film

Two-Reel Features Revived By Educational; Staged at Capitol

The world's biggest theatre, the Capitol in New York, was the scene of the revival of short photoplays when the new Educational-Selig-Rork photoplay was given its world premier with one of its series as the only dramatic subject in an interesting program of short pictures.

The first two days of the week were the most oppressively hot of the year. Yet the theatre was crowded. "It was an oasis," said the New York World. "It attracted hundreds. It is a good idea and it is well done."

The photoplay which was presented was "The Northern Trail," from James Oliver Curwood's story "The Wildnerness Mail." It is said to be a splendidly acted picture of the far North, with Lewis Stone, Ethel Grey Terry, Wallace Beery, Walt Whitman and Margaret Landis playing the leading parts. Sam L. Rothapfel, manager of the Capitol, as well as the New York newspaper critics, approved of the summer program devoid of any "padding."

Said the American: "'The Wilderness Mail' is a fine story of the snow-covered country." The Times speaks of the "excellent and refreshing snow scenes and the sincere acting of Lewis Stone." The Morning Telegraph said: "Something unusual in drama is the short picture from the story by James Oliver Curwood called 'The Northern Trail.' It has a concentrated plot, is excellently acted and laid in the far North."

"The Policeman and the Baby" is another of the Selig-Rork series that has been completed and will be released soon by Educational. Work has been started on the third and fourth of the series.

"Bliss" Is to Be a Lloyd Reissue

The announcement recently made by Pathe Exchange, Inc., that reissues of the funniest Harold Lloyd one-reel comedies were to be instituted, has won the approval of exhibitors all over the country, it is said. "Bliss," the first of the Lloyd one-reelers, which has been scheduled for release July 17, has practically a three-star combination, as Bebe Daniels—now a promising star in her own right—plays opposite the spectacled comedian, and "Snub" Pollard, featured in Hal Roach comedies, is also in his support.

Mayo Is Star in Universal Film

The cameras recently clicked off the concluding scene for "The Shark Master," the speedy Universal picture of the South Seas that has kept Frank Mayo in action for several weeks.

The story was written by Fred LeRoy Granville from his own experiences as a camera-explorer and was directed by him up and down the coast from Magdalena Bay to Santa Barbara with stop-overs at Catalina and the Santa Cruz Islands. May Collins appeared opposite the star.

Big Deal Is Said to Be Completed

Federated Film Exchanges of America, Inc., announces that it has just closed a big deal for the production and release of a series of four big features, screened from the novels of a famous author, with an all-star cast in each and a well-known director in charge.

Work has been started on the West Coast on the first of the series,

Newest Marshall Neilan Film Is Produced in Four Episodes

With the completion of "Bits of Life," the details of its production have been announced by Marshall Neilan, who makes his first appearance on the screen in this photoplay as an actor since "Daddy Long Legs."

The new Neilan photoplay offers four episodes, the four scenarios being adaptations of magazine novels by well known writers.

First Episode from "The Bad Samaritan"

The initial episode is taken from "The Bad Samaritan," a short story written by Thomas McMorrow. The second story is a picturization of Walter Trumbull's tale entitled "The Man Who Heard Everything." The third episode is an adaptation of Hugh Wiley's popular story "Hop." For the final episode Mr. Neilan presents his own story, written especially for this picture, "Under Ether."

The four stories are so combined, it is said, that a continuous theme of great dramatic construction is displayed leading up to a final punch that is expected to out-thrill any of the thrills in "Dinty" and "Go and Get It." The film was also created with an eye on the exploitation possibilities which are to be announced in the near future.

Though the magazine or short-story idea in photoplays has been done before, it is pointed out that the manner in which Mr. Neilan handles the presentation of this idea is expected to disclose something entirely novel in film presentation.

Kesson Photographed

David Kesson, responsible for the photographic effects in "Bob Hampton of Placer," was in charge of the photography in "Bits of Life." Lucita Equier wrote the continuity and James Floor acted as assistant to Mr. Neilan. Associated First National Exhibitors will release the picture in the early fall, according to present plans.

Work on "Justice" Will Soon Begin at the Selznick Studios

Edward J. Montagne, of the Selznick scenario staff, has completed the continuity of John Galsworthy's "Justice," and work will begin upon the production very shortly at the West Fort Lee studios of the Selznick Pictures Corporation, with William Faversham in the role of Falder.

The combination of Montagne continuity and Ralph Ince direction has been remarkably successful in a number of the most important productions of the Selznick Corporation in the last few years. Among these is a big special, not yet released, "A Man's Home," made from the play by Anna Steese Richardson and Edmund Breeze, and which, it is said, promises to be one of the big fall sensations. Another great special directed by Ralph Ince from a Montagne script was "Red Foam," from the Saturday Evening Post story by William Hamby.

In "Out Yonder," an Olive Thomas production, and a new Elaine Hammerstein picture not yet released, "Remorseless Love," the Ince-Montagne partnership of continuity and direction has been notably happy. Mr. Montagne also wrote the continuity of "The Greatest Love," the Vera Gordon special.

Cohn Returns

Jack Cohn, of the C. B. C. Film Sales Corporation and co-producer with Louis Lewyn of Screen Snapshots, will return this week to his New York offices. Mr. Cohn has been at the West Coast during the past month and is bringing with him a great deal to be incorporated in Federated Screen Snapshots.

THREE INCIDENTS IN THE SCREEN LIFE OF ANTONIO MORENO
Who stars in the Vitagraph production, "The Secret of the Hills." Lillian Hall is his leading woman. There's a fight, a moment for reflection and a wonderful tete-a-tete with a girl

Live News from Everywhere

St. Louis

The St. Louis Film Board of Trade this week will pass upon several important changes to the by-laws of the organization. One will be to change the name of the organization to the St. Louis F. I. L. M. Club. One of the main objects of the amendments to the by-laws is to create better relationship between exchange managers and exhibitors. It is planned to have the exhibitors represented on a new grievance committee, to be composed of three members of the F. I. L. M. Club and two exhibitors to be selected, probably by the president of the St. Louis Motion Picture Exhibitors League.

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It has also been suggested that a credit bureau be created to keep exchange men informed of trade conditions. Such a system, it has been pointed out, would be highly beneficial to those exhibitors who are prompt in meeting obligations and who never fail to fulfill any contracts they enter into.

* * *

Jack Weil, manager for Goldwyn Pictures, states that he had found the so-called business depression largely a mental condition, that people who persist in going after business are getting their share and that high class pictures never fail to attract good gathering.

* * *

Spyrous Skouras, president of Skouras Brothers Enterprises, is on his way east with his bride, formerly Miss Saroula Briuglia, daughter of Mr. and Mrs. Anton Briuglia. The couple will visit Detroit, Buffalo, Niagara, several Canadian cities, New York, Philadelphia, Washington and other eastern points.

They were married at a very quiet home wedding last Wednesday, only members of the immediate families being present. They departed immediately upon their honeymoon. They will be at home to friends in August at their home, 6633 University Drive, University City.

* * *

J. C. Ragland, vice-president and general manager of Arthur F. Kane Pictures Corporation, New York, was a caller of the week. He was the guest of R. E. Boswell, president of Independent Producers, while here. Ragland went to Louisville, Ky., to spend the holidays.

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Charlie Wener of Metro Pictures left for Chicago last night. Later he will go east to attend the annual convention of Metro managers.

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Tom Leonard of Pioneer Pictures announces that within the next ten days he will reveal Pioneer's year program.

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Noah Bloomer, formerly manager of the New Central Theatre, Freeburg, Ill., has joined the Pioneer staff, traveling southern Illinois.

* * *

J. Stahline of Gillespie, Ill., was seen along Picture Row.

* * *

John Hamilton of the Gem, Marrissa, Ill., was a caller of the week. He gave Jack Weil of Goldwyn a nice order for summer runs.

* * *

A. C. Norwein of Bonne Terre, Mo., dropped in for some live subjects.

* * *

Chester Gruber of the Miner's Temple, Collinsville, Ill., came here Thursday to attend the funeral of his father, Matthew Gruber, who was fatally injured several days ago in a local planing mill.

* * *

Dr. F. A. Leonard, manager of the Airdome, Warrenton, Mo., was another visitor of the past week. He reports that business is good.

* * *

W. M. Baskette and R. Reismann, Goldwyn road men, came in over the holidays. Both report that they found conditions in their territory very satisfactory.

* * *

Tom Reed of the Grand Theatre, Duquoin, Ill., was in town the past week.

* * *

Peyton Campbell, formerly owner of the Orpheum, Mexico, Mo., has opened a new theatre at Vandalia, Mo., to be known as the Orpheum. It seats 600.

* * *

Maurice Arron, Realart special representative, is sporting a handsome new "Auburn Beauty Six." He simply had to come to town to show the boys the beauty.

* * *

H. S. Toops has purchased the Pastime Theatre, Clayton, Ill. He also owns the Opera House at Bowen, Ill.

* * *

Sidney Baker of First National, Sam Werner of United Artists and R. C. Fox of Select have returned from the convention at Minneapolis. They report they had a hot time in more ways than one.

* * *

St. Louis exhibitors who attended the convention included Joseph Mogler, president of the St. Louis Motion Picture Exhibitors League, and owner of the Mogler, Bremen and other leading North End theatres; Tommy James of the Thomas Theatre, Fred Wehrenberg of the Cherokee, F. Hehl of the Cinderella, T. Nash of the King Bee and Jake Sigoloff of the Union.

* * *

R. J. McManus has been named manager of the local Paramount exchange, succeeding Gerald Akers, who departed for New York last week to assume his duties as assistant general manager for Paramount. McManus has been in the Paramount organization for about four years. He formerly was sales manager for the St. Louis office. John Koenig, formerly chief accountant, has been made general office manager for Paramount. He has been with the company for about seven years.

* * *

Manager Weil of Goldwyn booked Hannibal, Mo., solid for Goldwyn pictures last week. Both the Park and Star theatres showed nothing but Goldwyn features. For the past two weeks Goldwyn has held the screen at the Park and has bookings solid for another two weeks.

Pittsburgh

An office building and theatre will be constructed in the near future on Quarrier street, Charleston, W. Va., by J. W. Solof and associates, to cost in the neighborhood of $150,000.

* * *

Charleston, W. Va.—There are few increases in the new license ordinance passed by city council, the principal one of these being picture houses and other theatres, the license on which was raised from $125 last year to $160 this year. Representatives of two picture houses were present, and while they did not ask that the license tax be lowered they stated they would be glad to have council take such action. It was pointed out by these men that picture show houses are now paying immense taxes to the government in various ways, one asserting that at least twelve to fourteen different classes of taxes are paid in this line of business.

* * *

The Liberty Theatre, Wheeling, W. Va., was closed for a week recently for repairs.

* * *

J. A. Commons has closed his Commons Theatre at Hastings, Pa., for July and August. Mr. Commons will install a balcony during this time, which will increase his seating capacity 200.

* * *

The Liberty Theatre at Parker's Landing, Pa., has been sold to B. V. Barger, of West Monterey, Pa.

* * *

Harry Snyder, shipper for the Quality Film Corporation, was quietly married recently to Miss Henrietta Yeckel.

* * *

Mr. Wells is fast completing his picture theatre at Quinwood, W. Va., and expects to open some time this month. The capacity will be 300 and the equipment is modern in every respect. J. M. Legg is erecting a modern steel picture theatre at Quinwood also. The material has been ordered and work on the structure will start immediately upon its arrival.

* * *

John Bazzano, a newcomer in the show game, has taken over the Empire Theatre at Vandergrift, Pa. He changed the name to the Liberty, remodeled the house, and opened it on July 2.

* * *

Pete Alderman, for some time manager of the Rialto Theatre, Fifth avenue, Pittsburgh, has resigned and June 27 commenced his new duties as assistant to Mark Browar of the Mark Browar Enterprises. Pete will have charge of the booking and all detail work of the four theatres controlled by Mark Browar.

* * *

Among the local people at the convention of the M. P. T. O. of A. at Minneapolis were the following: Jerome Casper, present of the Western Pennsylvania branch of the organization; Fred J. Herrington, secretary; Hyman Goldberg, treasurer; Harry A. Lande, of the Quality Film Corporation; Theodore Mikalowsky, of Masontown; C. E. Gable, of Sharon; Frank Newman, of New Castle; C. A. Potter, of Erie; John Guthrie, of Grove City; P. A. Mansfield, of the Pittsburgh Press; F. C Smoot, of Parkersburg; M. A. Sybert, of Moundsville; Dennis Harris, of the Harris Amusement Co. and Sam Bloom, of the Superior exchange.

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Mr. Solly opened his new Capitol Theatre at Cambria City, a suburb of Johnstown, Pa., on Decoration Day. Mr. Fromer is the manager. The Capitol is a house of 475 seats and one of the coziest we have seen for some time. In spite of the fact that there was a public street dance the night we happened in, the Capitol was nicely filled.

* * *

Jerome Dawson, of Gallitzin, Pa., has had his Victoria Theatre redecorated. The color scheme is red and gold.

* * *

Mr. Robinson has sold his Grand Theatre at Saltsburg to a Mr. Waugaman, of the same town. The Grand seats about 125 and has been in existence for eleven years, and has had at least five owners in that time.

* * *

Ebensburg, Pa., is to have an airdome this summer.

* * *

E. F. Vollbrecht, formerly on the road for the Pittsburgh educational exchange, is now connected in a similar capacity with Vitagraph here.

Louisville

There has been some recent complaint on the part of the downtown exhibitors that business is not all that it should be. The lack of business, it seems, may be traced directly to the tightness of industrial conditions at present and the ideas of those who have money to hang on to it and hang on tight. The excesive heat has also been accused of having a great deal to do with the slowness of trade, for the ma-

jority of the former theatregoers are at the park or out for a drive in the country.

* * *

The neighborhood exhibitors are also complaining that business is on the decline. It is becoming more evident each day that crowds are decreasing, and it takes an unusually good feature picture to attract their patrons' attention. The daylight saving law has caused a 50 per cent. decrease in business, it is said.

* * *

The Alamo Theatre has recently added to its now famous syncopated orchestra two boys from the North who are prominent in musical circles. Eber Grubb, formerly of Indianapolis, and Eddie McClure, of the same city, have improved business considerably. Grubb is well known throughout the North as a banjo player, while McClure is well known as a saxophone player. The orchestra has received considerable comment and it is said has improved business greatly.

* * *

Dick Stout, son of John Stout, proprietor of the Stout Theatre, Danville, and who has been studying at Harvard, will leave for Paris for a special course in French and Spanish. Upon his return to this country he will resume his studies at Harvard.

* * *

Word from Knoxville, Tenn., recently told of the death of Arthur Dearmond, former president of the Theatrical and Mechanical Association and widely known among showmen. He was 47 years old and had spent a great deal of his life in the show business.

* * *

The Idle Hour Amusement Company was recently incorporation at Somerset for $10,000 by H. L. Black, P. R. Slead and J. E. Lawhorn. The limit of debt is $10,000.

* * *

The MacDowell Amusement Company was recently incorporated at Ravenna for $40,000 by J. A. McDowell, G. M. Lawson and H. T. Talor. The limit of debt is $40,000.

* * *

Betsy Lane has recently reported the incorporation of the Play House Amusement Company for $12,000 by G. C. Scott, S. M. Candel and N. L. Vest. The limit of debt has been placed at $12,000.

Canada

J. Warren of Alberni, B. C., has purchased the moving picture theatre at Ladysmith, B. C., from James Haworth, the veteran exhibitor, who has now arranged to take a few months' rest during which he will make an automobile trip to California.

* * *

The large Allen Theatres in Western Canada are closing for two weeks so that important structural changes may be carried out. At Vancouver, Winnipeg and elsewhere, the comparatively new Allen houses are remaining dark for this short period so that stages may be installed to facilitate the presentation of prologues, dancing features, grand opera scenes and other entertainment features.

Duncan Webber, who is in charge of structural features for the Allens, has arrived in Winnipeg from Toronto and will supervise the building of the stages. When the changes are made, the Allens will send out concert companies to tour their whole circuit of big houses.

* * *

An important shake-up among the managers of Loew theatres in Eastern Canada has taken place with the transfer of Loew representatives between Toronto, Ottawa and Montreal. J. D. Elms, formerly in charge of the Loew house at Ottawa, has been appointed manager of the Loew Theatre in Montreal, succeeding Mr. Mills.

William F. Brooker, manager of the new Loew Uptown Theatre in Toronto, has succeeded Mr. Elms at Ottawa. The Toronto Uptown Theatre is closed for the summer and the successor there to Mr. Brooker has not been announced.

* * *

The Midway Theatre, Montreal, one of the best known of the older moving picture theatres in the Canadian metropolis, was destroyed by fire of unknown origin on June 27, shortly after the matinee performances had been started. About 100 persons were in the theatre. The loss was $50,000.

The Midway Theatre was noted for its elaborate displays and a staff of artists was employed regularly in producing scenic and mechanical effects for the lobby.

Indiana

Two men, giving their names as Jack Riggle and Dan Samples, are under arrest at Terre Haute on charges of having robbed the safe of the American Theatre of about $1,500 recently. The two men were arrested in a Terre Haute hotel following the finding of a complete safe blowing outfit in their room. They have entered pleas of not guilty and their cases have been continued until a later date.

* * *

A company has been organized and incorporated for $25,000 to build a new theatre at Petersburg. A lot in the business section of the city has been purchased and construction work will be started at an early date. Among the persons interested are H. R. Whitelock, W. H. Hufford, Henry Read, J. S. Boonshot and John K. Chappell. Mr. Hufford is president and general manager of the company and Mr. Whitelock is secretary-treasurer.

* * *

The Orpheum Theatre at South Bend was closed Sunday and will remain dark until Sunday, August 28. The theatre will be renovated and redecorated during the period it is closed and a number of improvements for the comfort of the patrons will be installed. John Scharnberg, manager, will spend his vacation in Davenport, Ia., and Louisville, Ky. Sidney Mayman, treasurer, has gone to Chicago, where he will remain until the date of the reopening.

* * *

Sunday picture shows and the "morals of the industry" were condemned in resolutions adopted at the closing sessions of the annual state convention of the Christian Endeavor Union, at Anderson, this week. The resolutions declared "it is illegal to commercialize the moving picture in the state of Indiana on Sunday" and advocated "a boycott against Sunday shows by the 50,000 Endeavorers throughout the state."

* * *

The moving picture business is all "shot to pieces" at Bicknell, according to the Bicknell Theatre Company, which operates the Colonial Theatre there. Hereafter the theatre will be dark for the first three nights of the week. According to the officials, the actual cash loss last week was $301.92. This does not include the salaries of the officials. This is the first time since the show started in 1913 that the Colonial has been forced to close.

* * *

All motion picture and vaudeville theatres in Vincennes, seven in number, remained closed every night last week because of a carnival exhibiting there. The carnival was the fifth of the season. The theatre men, at a meeting at the beginning of the week, contend they are face to face with a losing proposition when a carnival is permitted to visit the city. They are opposed to such attractions on the ground that they are of no benefit to the community. The theatre managers point out that they are residents of the city and pay taxes and should be afforded protection against the itinerant carnivals. Recently the retail division of the Chamber of Commerce petitioned the city council to increase the license fee of carnivals, but the council refused to do so.

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Eighty workmen are now engaged in building Terre Haute's most costly theatre, the Indiana, at Seventh and Ohio streets. After losing about two weeks' time in their schedule, due to strikes there and elsewhere, they have made up a week of the delay and expect to make up the other in a short time. T. W. Barhydt, Jr., the principal promoter of the Indiana, is particularly anxious to have the theatre ready for dedicatory ceremonies before the holidays. Progress has been made rapidly since the basement and foundation were completed. The Indiana will be equipped for any kind of a show, although it is especially designed for the exhibition of pictures.

San Francisco

Van B. Clement, manager of the Portola Theatre, left recently for Minneapolis on account of the serious illness of his father. He was accompanied by his sister, Mrs. Eugene H. Roth.

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Charles Pincus, manager of the California Theatre, is back from a honeymoon trip spent in the southern part of the state.

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The Northern California Film Company has been incorporated with a capital stock of $1,000,000 by G. E. Middlleton, F. S. Baldocchi, P. S. Ehrlich, Anna D. Bjork and Leone Esmond.

* * *

Sam Harris and Irving C. Ackerman, of the firm of Ackerman & Harris, Western representatives of Loew's, Inc., left recently for New York to take up various circuit matters with Marcus Loew and plan to be away about four weeks. They arranged before leaving to attend the big fistic mill at Jersey City.

* * *

W. F. Alder, a director, sailed from this port recently for Papeete and the Marquesas Islands on the liner Tahiti. He will make arrangements for filming a picture there, and his company of eighteen will sail from here on the Marama on August 20.

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Mark Heiman, who has been identified with the Orpheum Circuit since its inception, arrived at this port on June 25 aboard the palatial liner Taiyo Maru, completing the last lap of a trip around the world.

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The Excelsior Amusement Company, composed of R. A. McNeill, W. G. Bailey and R. E. Baines, has awarded contracts for the erection of a 1,100 seat picture house on Mission street, between Brazil and Persia avenues.

* * *

H. J. Werner, president of the American Photo Player Company, has returned from an extended Eastern business trip on which he visited the various branches of this concern. He states that a very large percentage of building activity throughout the country is on picture houses and expresses confidence in the future of the amusement business.

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G. G. Glosser, of the San Francisco office of Pathe, won the district prize for selling "A Day With Jack Dempsey" and "Daredevil Jack," and went to Jersey City to attend the big fight, having received a ringside ticket from the home office, together with expense money.

* * *

L. A. Samuelson, inspector-booker for Pathe, arrived here recently for a visit, and Pete Carroll, formerly manager of the Spokane branch, stopped off on his way to Los Angeles to take charge of the branch maintained there.

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Work has been resumed on a limited scale on the Granada Theatre, but other theatre building projects around town are still tied up by the strike of builders.

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E. H. Emmick is making a trip to Los Angeles, where he will open a branch of Progress Features, which is making such a wonderful showing in the San Francisco field.

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G. A. Metcalfe, of the picture theatre supply house bearing his name, is making a trip to the southern part of the state.

* * *

E. Taub, traveling auditor for Metro, is paying the local branch a visit and will be here about three weeks. Local Manager Fred W. Voigt will be away about this long on his trip to New York.

* * *

G. C. Blumenthal, manager of the local branch of the Educational Film Corporation, expects to leave for Chicago about July 12 to attend a convention of branch managers and will probably go on to New York.

* * *

Irving Lesser was a recent visitor here on his way from New York to Los Angeles, and Jackie Coogan,

his 6-year-old star, has also been here. Work will soon be started on a new picture.

* * *

Having opened a temporary office for the Fred B. Warren Corporation, Resident Manager W. A. Crank is planning to make a trip through the territory and will visit exhibitors in the Sacramento Valley at an early date.

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The College Theatre, Market street near Seventh, which has had a checkered career since its opening several years ago, is again closed.

* * *

Howard Strickling, publicity manager for the Metro Studios, Los Angeles, was a recent visitor in San Francisco en route to Reno, where Viola Dana is to appear during the big rodeo. Pictures featuring this star will be shown in all Reno houses during her stay there and "Home Stuff" will be offered in ten Nevada theatre, July 3-4-5.

* * *

Viola Dana was visitor in San Francisco late in June and made a personal appearance at the Tivoli Theatre, following a parade on Market street, participated in by city officials. Her local appearance was arranged by Frank J. Costello, manager of the T. & D. Circuit. This circuit has booked Metro productions for the rest of the year at its Oakland house.

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Clara Kimball Young, who acknowledges a warm spot in her affections for San Francisco, was a recent visitor here from Los Angeles.

* * *

San Francisco recently had two well known screen stars appearing in the spoken drama during the same week, Bessie Barriscale holding forth at the Savoy Theatre in "The Skirt" and Frank Keenan" at the Columbia Theatre in "Rip Van Winkle."

* * *

Harry Revier, well known director, returned to this city recently from a short vacation trip, accompanied by Roy Stewart, Louise Lovely and Harry Van Meeter. He recently completed a locally-made production for Quality Pictures, Inc., featuring Roy Stewart, and known as "Heart of the North." Work on a new picture will be commenced at once at the Montague Studios. George H. Davis is president of this producing concern.

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The first showing in this city of the San Francisco located picture, "The First Born," featuring Sessue Hayakawa, is to be made at the Wigwam Theatre in the Mission District.

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Marshall Neilan has arranged for Hugh Wiley, San Francisco writer, to write stories exclusively for Neilan productions.

* * *

Earl Snell, manager of the Majestic Theatre, Reno, will also have charge of the Grand and Rialto theatres, purchased recently with the Majestic by the T. & D. Jr. Circuit. The deal marks the retirement from the field of Hurst Bros., who have operated houses there for the past twelve years.

A petition containing the names of 270 young people of Fresno has been filed with the city commissioners protesting against Sunday picture and vaudeville shows.

Seattle

During his three days' stay in Seattle recently, Al. Lichtman appointed Harry Sigmond as manager of the Seattle office of Associated Producers. Although Mr. Sigmond is comparatively new in the film business, having been assistant manager of the Seattle Vitagraph office for less than a year, both film men and exhibitors have nothing to offer Mr. Lichtman but congratulations on his choice. Mr. Sigmond was formerly an attorney practicing law in Seattle.

* * *

Manager George Jackson of the Seattle Vitagraph office announces the appointment of the following new members of his selling staff: J. A. Rugar as assistant manager, succeeding Harry Sigmond; S. P. Peck, salesman; Sid Schubach, salesman.

* * *

C. C. Ezell, special representative for Selznick, announces the following new salesmen for the Northwest territory: Melvin G. Winstock, B. W. Copeland, T. W. Bailey, former manager in Vancouver; J. H. Hurschinan, formerly with Pathe in Montana.

* * *

G. A. Metzger, manager of the Rivoli Theatre of Portland and the Equity Distributing Company of that city, paid several days' visit to Seattle's film row.

* * *

Loew's State Theatre in Yakima, Wash., was taken over last week by Jensen & Von Herberg. This house was built about a year ago by Fred Mercy, the owner of all the other theatres in Yakima. At the time Jensen & Von Herberg tried to buy into the new house, but Mercy refused to sell. Later they remodeled a store building and opened their Liberty Theatre there. Soon after the Mercy house was opened it was leased to Marcus Loew through Ackerman and Harris of San Francisco, his West Coast representatives. It has continued as a combined vaudeville and picture house since that time, Jensen & Von Herberg will operate it as motion picture theatre exclusively. It is one of the finest theatres in the Pacific Northwest, having been built at a cost of over half a million dollars.

Baltimore

Walter D. Pacy, manager of Pacy's Garden Theatre, has purchased "The County Fair" for Maryland. This picture was shown at the Strand Theatre, Baltimore, recently. Mr. Pacy will start booking his picture in the fall.

* * *

Arthur B. Price, manager of the Blue House Theatre, has had that playhouse redecorated inside and out. The front has been painted white while the lobby has been painted a light blue and lined with white to represent large tiles. A handsome new box office has been installed in the lobby and new poster and display frames to match have been set up. New lighting fixtures have been installed and two Bicaulky exhaust fans, each measuring thirty-six inches in diameter, have been placed over the two rear exits. A new pipe organ has been ordered; crash coverings have been placed on the chairs and new draperies of dark blue tapestry have been hung.

* * *

A resolution to appeal to the Northwest Theatrical Protective League, of which W. A. Steffes is president, while the National Association of the Motion Picture Theatre Owners of America were in session at Minneapolis, so that they would carry out their activities for better pictures, was passed at a meeting of the executive board of the Citizens' League for Better Motion Pictures, of Baltimore, on Monday, June 27.

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In order that improvements can be made to the Strand Theatre, which is under the management of Bernard Depkin, Jr., that playhouse closed on July 2 for several weeks.

* * *

Plans have been drawn by Architect Stanislaus Russell for extensive alterations for the Lord Baltimore Theatre, 1110 West Baltimore street, which is owned by Pearce & Scheck. Several store fronts are to be built on each side of the lobby, while a hall measuring thirty-two by ninety feet will be built to extend over the lobby and stores. Estimates for the work will be asked for soon.

* * *

Beginning with the week of July 11, the New Belvidere Theatre, which is under the management of Charles E. Nolte, will close on Tuesdays, Thursdays and Fridays during the summer.

* * *

Another picture theatre is planned for 4705-7 Harford avenue by Michael C. Engelmeyer which will cost approximately $30,000 and plans have been filed with the building inspector's office. The building will include a store and measure sixty-seven by 148 feet. It will be built of brick and be two stories.

* * *

Wallace High, who has recently been engaged with his race horses at the various tracks in Maryland, has again become a film salesman. He succeeds W. F. Hayner as Baltimore representative of Goldwyn. Mr. Hayner resigned recently. Both men are well known here.

* * *

Extensive alterations are being made in the New Theatre, one of the Whitehurst theatres. This playhouse closed on July 2 and will remain dark for about three weeks. New seats, new lighting fixtures and a beautiful new stage set are to be installed. New carpet will be put down. Old rose and French gray will be the colors used for decorating the auditorium, while an antique bronze effect will be used for the lobby.

* * *

Charles E. Nolte, manager of the Fremont Theatre, closed that playhouse for the summer months on July 2 so that it may be reconstructed and enlarged. The new theatre will take in the property adjoining at 617 North Fremont avenue, and when completed it will measure forty-two by 110 feet and seat 700.

An extensive showing of educational films will be a prominent feature of the program at the Marine Show and Export and Import Exposition, to be held in Baltimore at the Fifth Regiment Armory during the week of July 11. Every phase of the marine and business activities of the large exhibitors at the exposition will be graphically shown by motion pictures.

Seattle

John Danz is holding his own in his fight with the musicians' and operators' unions, who would force him to retain an orchestra at his Colonial Theatre in spite of business conditions that necessitate the cutting down of all expense that is not absolutely necessary. Upon a threat of a sympathetic strike by the projectionists' union, he procured non-union operators and finally a splendid non-union organist. He maintains that the strike and the banning of his house by the unions is not hurting his business in the least.

* * *

During the showing of "Deception" at the Strand, Manager H. B. Wright arranged a striking prologue. It depicted the May Day dancing scene in which the king carries off the dancer. The characters represented on the stage were the king, the queen, the dancer and the jester.

* * *

When the Winter Garden plays the Mary Pickford production, "Through the Back Door," during the week of July 3, a contest for little girls between the ages of 7 and 12 will be held. Manager Charles W. Harden of the Seattle United Artists office has arranged for Miss Pickford to send up the dress, hat and shoes she wore in the picture as prizes for the best impersonators of Mary Pickford as she appeared in this picture. This will be the second run for "Through the Back Door" at a downtown theatre in Seattle. With the exception of "The Birth of a Nation" it is the only picture that has been shown for the second run at a first-class downtown theatre in Seattle.

* * *

J. G. Von Herberg, while driving his brand new custom built Marmon roadster last week, wrecked the car. He escaped with only minor injuries.

* * *

Kenneth Hodkinson, general manager for United Artists, wired Charles W. Harden, Seattle branch manager, that he would arrive in Seattle on the evening of July 2 to spend his holidays in the Pacific Northwest. Mr. Harden has already made arrangements for them to leave the following day for Lake Crescent and Hood's Canal. Mr. Hodkinson spent his vacation near here last summer.

* * *

T. Guinan, traveling auditor for Vitagraph, is spending several days in the Seattle office.

Passes Censors

Mr. H. F. Jans, president of the Jans Productions, Inc., was gratified to receive a telegram that "Madonnas and Men" has finally passed the censorship in Montreal, Quebec, and that accordingly Allen Brothers will be enabled to realize on several thousands of dollars worth of contracts which had been held up.

Kansas City

L. B. Douglas, owner of the Empire Theatre, has completely remodeled his house, increasing the seating capacity and installing two new Simplex Projection machines and new G-E Series Type Motor Generator Set, and a forty-two inch ventilating fan. The Yale Theatre Supply Company furnished the equipment.

* * *

Pantages new Kansas City Theatre is rapidly nearing completion. The new house is expected to be opened at the beginning of the fall season and will play pictures and vaudeville. The Yale Theatre Supply Company has equipped the new theatre with two new Simplex machines.

* * *

C. H. Gillis has opened the Elk Theatre at Independence, Mo.

* * *

Avery Avis has purchased a big Motiograph machine for his theatre at Otis, Kansas.

* * *

W. H. Carson is building a new $40,000 theatre at Osawatomie, Kans. The new house will seat 850 and be opened about October 1.

* * *

Kleppar and Harrington of Lathrop, Mo., have purchased a new Powers 6A machine for their new theatre.

* * *

Mrs. H. Howard has sold the Bijou Theatre at Greenfield, Mo., to L. C. Smith and Company.

* * *

C. E. Liggett is opening a new show at Rosalia, Kans., and has purchased two new Simplex machines and other equipment from the Yale Theatre Supply Company.

* * *

Mr. Zimmerman has closed his Grand Theatre at Winfield, Kans., for the summer.

* * *

Guy M. Shriner, owner of the Gem Theatre of Kansas City, and J. M. Kopulos have opened the Princess Theatre in Kansas City, Kans. It is a modern fireproof structure and is one of the finest theatres for the colored in the Middle West.

* * *

A. K. Boussad, owner of the World-in-Motion, Star and Subway theatres in Kansas City, closed the Subway July 1, which, after being extensively remodeled and redecorated, will open as a vaudeville house.

* * *

I. A. Temple has sold the Olive Theatre at St. Joseph, Mo., to J. E. Fooks.

* * *

P. A. Sanford has bought the Pastime Theatre at Downs, Kans., from W. H. Harpole.

* * *

J. R. Hosey has bought the Princess Theatre at Sterling, Kans., from C. E. Liggett.

* * *

Ernest Williamson has taken over the lease of the Elite Theatre at Iola, Kans., from Tom Magruder.

* * *

The Cole Theatre Supply Company announces the sale of a Powers 6A machine to Our Lady of Quadelupe Church, Kansas City.

* * *

Howard Ramsey has bought the Belmont Theatre at Eldorado, Kans., and has completely remodeled it. It has been renamed the Palace.

* * *

The Kansas City Machine and Supply Company reports the following sales: D. F. Bogie has purchased a projector and other supplies for his Athletic Airdome at Lexington, Mo.; Mrs. Menefee and Sons of the Palace Theatre at Hoxie, Kans., have purchased a Hallberg Motor Generator; O. W. R. Henson, New Airdome at Rushville, Mo., bought a projector and supplies, and E. E. Harrington, of the Jackson Theatre in Kansas City, purchased two projectors, a motor generator set, asbestos booth and other equipment.

* * *

The Idle Hour Theatre was recently closed for remodeling.

* * *

Lee Gunnison has installed a new wind-mill fan in his Royal Theatre at Atchison, Kans.

* * *

Cummins and Smith have opened their new summer house at Sikeston, Mo. It seats 500 and is equipped with two Powers machines and a gold fibre screen.

* * *

J. L. Yous has completed a new airdome at Mountain Grove, Mo., and has closed his other theatre for the summer. Mr. Yous may build a new theatre this fall.

* * *

The Strand Theatre Company of Emporia has opened a new theatre at Osage City.

* * *

The Palace Theatre at Long Pine, Neb., is no longer under the managership of Eugene A. Upstill. There has been no announcement of a new manager.

* * *

Stuart Doyle, general manager of the Union Theatre Company of Australia, and W. A. Gibson, general manager of the Australasian Films, Ltd., who are making a tour of the world in the interest of their enterprises and who are studying the film and theatre conditions in the various countries, were in Kansas City recently as the guests of Mrs. W. H. Bell and Robert Carnie.

* * *

James E. Foland, former Kansas City branch manager for the Stoll Films Corporation, is branch feature sales manager of Associated Exhibitors, Inc., here.

* * *

Dwight Thacher Harris, a newspaper man, has been appointed chairman of the Kansas State Board of Review by Governor Henry J. Allen. Mrs. Miller, formerly chairman, and Mrs. B. M. short are still members of the board.

* * *

E. C. Clay, who was with the Crescent Film Company as salesman, is now salesman for the Phoenix Film Corporation of this city.

* * *

S. A. Gottlieb, who has been associated with the Pathe and Universal exchanges as salesman for the past year, has gone back to the stage and has resumed his stage title of "Barnum, the King of Hypnotists." He is beginning his tenth season.

* * *

H. J. Bayley, division manager of Vitagraph, and who has taken charge of the local office, has purchased a Chandler chummy. He will travel through the territory so he may become better acquainted with the many exhibitors.

* * *

L. W. Dunn is a new short-subject salesman for the local Pathe exchange. He will travel Northern Missouri.

* * *

Jack Hoxie, star in western features for the Arrow Film Corporation, was in Kansas City recently, where he was given a very cordial reception.

* * *

Arthur Jacobson and Charles E. Russel, salesman for the local Universal exchange, left Kansas City July 7 to attend the Elks convention to be held at Los Angeles July 14.

* * *

First National and Educational exchanges now occupy the entire fifth floor since the Crescent Film Company has moved. They have more spacious quarters.

* * *

The Federated and Crescent Film exchanges have moved from the fifth floor of the Film Exchange Building to their new building at 115 West Seventeenth street, where they are occupying an entire floor and the basement. The structure is fireproof and the new headquarters for these two companies is a model exchange. There are large and spacious offices, a projection room and a poster department on the first floor and the basement contains the shipping department, film vaults and the inspection room.

* * *

Ben Blotchy, who recently resigned as the Kansas City branch manager for Associated Producers, Inc., has announced that he has become associated with the F. B. Warren Corporation and that he will manage the branch which that company will open in Kansas City. Mr. Blotchy has been associated with Mr. Warren for a number of years, having been with him with the W. W. Hodkinson Corporation and Associated Producers. In both of the latter connections Mr. Blotchy was at the head of the Kansas City offices.

* * *

C. W. Potter has been added to the Metro sales force. His territory will be in Kansas.

* * *

Sam Goldflam, formerly with Federated, is now a representative for Reelcraft.

* * *

Joe Bloom, district manager of the Hodkinson exchange, is on a three weeks' trip. Omaha, St. Louis and Des Moines are main stops.

* * *

E. E. Langan, formerly assistant manager for Select, is with the Crescent Film Company.

* * *

Big Bill Warner has resigned as sales representative for the Associated Producers and accepted a position as manager of the Pittsburgh, Pa., branch of the F. B. Warren Corporation.

* * *

F. F. Nine, who resigned as manager of the Kansas City branch of Vitagraph, announces that he will open and manage the Kansa City offices of the T. W. Chatburn Enterprises, a newly organized distributing concern, which is headed by T. W. Chatburn, formerly assistant general manager for Vitagraph. Mr. Nine, who also is a director of the new company, states that this company will first handle big state rights productions and that it will enter the producing field after all of its branches are in operation. This new company will open an office in Omaha. It is now operating branches in Seattle, San Francisco, Salt Lake City and Los Angeles.

* * *

S. B. McCracken, local Paramount manager, was elected president of the Kansas City Film Board of Trade at the regular meeting. He succeeds F. F. Nine, who has resigned. Sid Haldeman of Metro remains as vice-president, and Miss Mable Warren as secretary.

* * *

Tommy Taylor is back with the W. W. Hodkinson Corporation.

* * *

The Kansas City branch of Pathe, Inc., is comfortably settled in its new headquarters at 111 West Seventeenth street. The offices are nicely arranged so as to give the best service.

* * *

The W. W. Hodkinson Corporation is located at 111 West Seventeenth street, in the same building as the Pathe exchange.

* * *

Malcom Williams, sales manager of W. M. Smith Productions, Inc., of Tulsa, was in town recently in the interest of the Franklyn Farnum five-reel western pictures, which the Smith company is producing.

* * *

Sid L. Haldeman, local manager of Metro, left last week for the convention of Metro managers which was held in New York the week of July 5. He expects to have some important announcements on his return from the convention.

* * *

Richard R. Nelson of the Phoenix Film Corporation left last week for New York, where he sailed for Europe July 2. Mr. Nelson expects to be gone about two months.

* * *

D. L. Faralla, controller of the Realart Pictures Corporation, spent one day last week at the local office, of which David Blyth is manager. Mr. Faralla was on his way back to the home office in New York, after having visited the branch offices and studios.

* * *

There were three managers of Fox exchanges who passed through Kansas City on their way to the Fox convention in New York. They were Bert Edwards, Oklahoma City, Clyde Walker, Salt Lake City, and Joe Kaliske, Denver.

* * *

Leo J. Doty, asistant manager and booker for the local branch of United Artists, has a Ford, recently purchased.

* * *

Robert King, booker for Crescent and Federated, is the proud father of a new baby boy.

* * *

E. E. Richards of Richards and Flynn, is in New York and he dropped over to the Dempsey-Carpentier fight. William Flynn, Jr., is with him.

Read the First Story in This Week's Equipment Section. It Will Interest You Greatly.

Short Subjects of Importance

"Pathe Screen Studies"

Entertaining Educationals Put Out by Pathe.

Reviewed by Edward Weitzel.

When the so-called "educational stuff" that some "movie" patrons think they dislike is put forth in the present attractive form, it is very entertaining, indeed. The first seven of the series is to be released by Pathe are scheduled for an early release. Judging by the three releases shown in the company's projection room, the series will cover a wide range of subjects. The photography is first class, the objects photographed magnified when necessary. With this photography goes titling that harmonizes, containing information clearly and pithily put forth.

"Athletics Movements Analyzed" covers walking; running; standing high, running high, and running broad jumps; shot putting, boxing and handball. Baseball by the N. Y. Giants; javelin-throwing by George S. Bronder; pole vault and high jump by Ralph Runjan, walking by J. B. Pearman and F. W. Kelley and fancy diving are in part two. All this is shown by the ordinary and ultra-rapid camera which slows down the motion to eight times less than normal speed. This study of athletics will be of special interest to schools and various organizations. Two reels.

"Br'er Rabbit and His Pals" is a reel of rodents, and shows many of the habits of the common and unfamiliar members of the large growing family. "Animal Camouflage" picturizes the power of protective mimicry possessed by various creatures of animal life. Crustareous, crawlers and winged insects form the subject matter of this study. Protective mimicry is a subject on which naturalists are still disagreeing and this reel is a clear presentation which will interest all. One reel each.

Urban's "Movie Chats"

The fifty-second series of Charles Urban's "Movie Chats," skip rapidly from hemisphere to hemisphere, showing first sights in Luxembourg and then Vancouver, and then scenes in France and England and other parts of the Globe. Withal they are interesting.

Some of the scenes show the departure of Chinese from Vancouver after having served as Canadian laborers during the War. They are also shown being sent home from France and England.

Pictures of liquid air, and how it can be poured from one glass to another like water, and how rapidly it will freeze eggs and other objects that are immersed in it, are worth seeing. There are scenes also of the Cumberland Cascades in Tennessee, young herons being fed by hand, and game shooting in Florida. T. S. daP.

"Analysis of Motion"

National Non-Theatrical Motion Pictures, Inc., in its Novagraph Film entitled "Analysis of Motion," has an interesting picture. It gives the spectator a fine view of strenuous dancing and rapid summersaulting and running held down by the camera to slow action. For instance a ballet-dancer is first portrayed going through a series of quick gyrations. Following this the slow motion pictures show the same dance, but dancer moves with an airy lightness as though she had about overcome the law of gravitation.

Similar views are given of an athlete doing back and forward "flips" as he appears to the eye, and then the slow motion camera "analyzes" the movements. Likewise "shots" are given of a hurdler racing at full speed and then reduced to slow motion. T. S. daP.

"Ready to Serve"

This two-reel Chester Comedy featuring "Snooky, the Humanzee," and Ida May McKenzie is easily one of the best yet issued by Educational. The animal is more human than ever, doing some great stunts, and other animals in the barn yard scenes lend amusing atmosphere. The plot while slight is sufficient for the exploitation of Snooky. Director W. S. Campbell has put some real stunts into the picture. The exhibitor will find this one of the best subjects featuring Snooky and will make no mistake booking it. S. S.

"Ain't Love Grand?"

The only [illegible]ion to calling this Fox two-reeler by the title given it is that there is very little about love in the comedy. But there are [illegible]nty of other amusing things, and Al St. John has a long string of comedy stunts that are performed at the risk of his neck and accompanied by his calm and confident smile. As his chief aids and abetters in the fun making Al employs a bicycle and a wonderfully fashioned automobile. Both vehicles know more tricks than a trained mule and can throw a rider quicker and farther than a boiler explosion. But nothing short of an earthquake is capable of unseating Al, and he wins a race with his rival and carries off the dainty maid who has been making eyes at him every time the director gave her a chance. E. W.

"The City of Magic"

In its two-reel film, "The City of Magic," International Non-Theatrical Pictures, Inc., has shown many ways in which electricity is used. Broadway's glittering electrical display at night is among the scenes. There are also views of battleships with their electrically driven engines, and other interesting subjects.

T. S. da P.

"The Reckless Sex"

The entertainment values of this two-reel Christie Comedy released by Educational are only ordinary. The story of a young man who married secretly and smuggled his wife into his parents' home disguised in a boy's clothes, is far fetched. The complications are not especially amusing, though a couple of them do hit home, and Earl Rodney represents the "hero" as a rather spineless character. Dorothy Devore is satisfactory. The scenes are the old stereotyped ones of a cabaret and gambling den. The picture will serve as a "filler" but won't arouse any great amount of interest. S. S.

"Movie Chats" No. 17

Did you know that there are some pigs that don't have big appetites—in fact whose appetites are so defective that they become quite emaciated? Charles Urban's "Movie Chats" No. 17 tells about them and shows how they are treated with a vaccine that restores their capacity for eating, and how they then grow into big, fat porkers from what are know nas "runts."

This "Movie Chat" is also filled with other interesting matter such as pictures of felling timber on Scotch noblemen's estates for use in the recent war, and the way in which loggers in some sections send their timber down long inclines to the sea, there to be loaded aboard ship.

There are also "shots" of making artificial ice, sheep on the White House lawn, a home for cats which formerly had their habitat in the once well-known saloon, and a mother cat who had given birth to her litter in a tree, carrying her brood to a safer location. T. S. daP.

"The Skipper's Narrow Escape"

Another Tonnerville Trolley Comedy founded upon the Fountaine Fox cartoons, the dauntless skipper of the celebrated land-going craft that meets all trains—provided they are late enough—comes within an inch of losing his liberty and his grip on the controller when an active member of the Prohibition element decides to investigate the skipper's standing on the dry platform and finds out that he is the owner of a bottle of booze. This snoopy individual makes the mistake of taking a private detective with her and when they light upon the liquor she makes the further mistake of sampling the evidence. The detective does the same thing, and the booze lives up to its reputation and knocks them both out in the first round of drinks. The skipper has the satisfaction of delivering them to the constable as drunk and disorderly. Katrinka and the Newlyweds also figure in the comedy, which is well supplied with laughs. (Educational Film Corporation.) E. W.

"The Bike Bug"

Snub Pollard in this single reel Rolin comedy distributed by Pathe appears as a bicycle enthusiast. He is a combination messenger boy and bellboy in a small hotel and tries to go everywhere on his bicycle. The production averages well up to the others in this series in the matter of laughs, and an ingenious twist has been given to the concluding incidents which show a bicycle race in which Snub is accidentally the winner. In attempting to deliver a telegram to the leading contestant who is his rival he rides so rapidly that he laps everyone several times. C. S. S.

"Pathe Review No. 111"

An unusually interesting slow-motion picture is included in this number. It shows the kangaroo's peculiar method of locomotion by jumping with its two hind legs. There is also a clever Hy Mayer Travelaugh with scenes around the race track, showing the various types. It begins with a "blot" picture of a horse that is novel and well done. Pathecolor views of Glacier National Park and an Ollendorf Dance, The Hungarian Czardas," and tinted scenes of big fields of lettuce, tomatoes, etc., complete the reel. C. S. S.

"The Ants and the Grasshopper"

Just as amusing and instructive as the three earlier numbers of this series of Aesop's Fables Modernized, is the fourth "The Ants and the Grasshopper." Paul Terry has done some excellent cartoon work in this fable and injected several telling bits of humor. Particularly good is "A Goldbug," the bug pawnbroker. The story of the fable is pictured faithfully, showing how the grasshopper that sang and danced all summer is left destitute when the snow falls, while the ants who prepared for the winter are able to take it easy. At the end a moral is pointed and a modern twist given by applying the fable to the Bolsheviki theory. C. S. S.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts—Special Cast—Seven Reels). R-207.
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.
A Ridin' Romeo. R-640.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.
Children of The Night (Willlam Russell). R-845.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart. R-748; C-803.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749; C-189.
Get Your Man (Buck Jones). R-536; C-47.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.
Straight From the Shoulder (Buck Jones). R-112.
Live Wires (Johnnie Walker and Edna Murphy). R-235.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.

(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.

CLYDE COOK COMEDIES.

(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

MUTT AND JEFF CARTOONS.

(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS-LASKY

April.

The Faith Healer (George Melford Production). 6,347 Ft.; R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Melghan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft. R-846.
Too Wise Wives (Lois Weber Production). 5,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol. 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.
Too Wise Wives (Lois Weber Production). R-430.

June

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Melghan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.) R-112.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Golem (German Production). R-116.
Wealth (Ethel Clayton). R-237.

July

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reed). 4,629 Ft. R-750.
The Mystery Road (Paul Powell-British Prod.)
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580. 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage. R-234.

ARBUCKLE COMEDIES

The Sheriff.
May 1—A Polynesian Odyssey. R-328.
May 8—The Galata Bridge. R-328.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia. R-641.
June 5—The City of Algiers.
June 12—The Cook.
June 12—In New Madrid.
June 19—Liberated Jerusalem.
June 26—Marseilles.

VANDENBURGH SERIES.

(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

BURTON HOLMES

(One Reel Each)

Spanish Children.
In the Rice Fields of Japan.
The Road to the Pyramids.
Calling on the Sphinx.
In Barcelona.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial.

Releases for week of May 15.

The Lure of Egypt (Six Parts). R-91; C-699.
No. 10 of The Avenging Arrow (Outwitted).
No. 3 of The Sky Ranger (In Hostile Hands).
A Straight Crook (One Part Comedy—Eddie Boland). R-210.

Releases for Week of May 22.

No. 11 of The Avenging Arrow (Dangerous Waters).
No. 4 of The Sky Ranger (Desert Law).
Big Game (Snub Pollard—One-Reel Comedy). R-428.

Releases for Week of May 29.

No. 12 of The Avenging Arrow (The House of Treachery).
No. 5 of The Sky Ranger (Mid-Air).
Outwitting the Timber Wolf (One Reel).
Save Your Money (One Reel Comedy—Snub Pollard). R-643.

Releases for Week of June 5.

The Heart Line (Leah Baird—Six Reel Drama). R-539; C-699.
No. 13 of The Avenging Arrow (On Perilous Grounds).
No. 6 of The Sky Ranger (The Crystal Prism).
Blue Sunday (Snub Pollard—One Reel Comedy). R-643.

Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snub Pollard—Rolin—One Reel Comedy). R-642.

Week of June 19.

No. 15 of The Avenging Arrow (The Toll of the Desert).
No. 8 of The Sky Ranger (Dropped from the Clouds).
No. 1 of The Yellow Arm (The House of Alarms).
Own Your Home (Snub Pollard—One Reel Rolin Comedy). R-848.
The Goose That Laid the Golden Egg (Cartoon—2/3 Reel—Fable Pictures, Inc.) R-116.

Week of June 26

No. 9 of The Sky Ranger (The House on the Roof).
No. 2 of The Yellow Arm (The Vengeance of the East.
The High Rollers (Snub Pollard one reel comedy).
The Fox (Bob and Bill—One reel).
Mice in Council (2/3 reel cartoon).

Week of July 3

No. 10 of the Sky Ranger (Trapped).
No. 3 of The Yellow Arm (The Strange Disappearance).
You're Next (One-Reel Rolin Comedy—Pollard). R-111.
Without Benefit of Clergy (Six-Reel Drama—Brunton). R-114.
The Rooster and The Eagle (Two-third Reel Cartoon Fable).

Week of July 10

No. 11 of the Sky Ranger (The Seething Pool).
No. 4 of The Yellow Arm (At Bay).
The Bike Bug (Snub Pollard-One Reel Comedy).
Ants and The Grasshopper (2/3 Reel Fable).

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.

CURRENT FILM RELEASE DATES

"813." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy—Six Parts) R-322.
What's a Wife Worth? (Cabanne Production —Six Parts). R-432.
Good Women (Gasnler Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322.
If Women Only Knew (Six Parts). R-542.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115.
When Lights Are Low (Sessue Hayakawa). R-236.

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Godless Men—L-6,367 Ft. Vol. 48, P-780; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879.
Prisoners of Love. R; Vol. 48; P-694; C-R, P-668.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft. R-749.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 888.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production).
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
The Old Nest (Rupert Hughes Prod.) R-234.

GOLDWYN-BRAY.
(One Reel.)
Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

CAPITOL COMEDIES.
Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.
Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.

ASSO. PRODUCERS

Devotion.

THOMAS H. INCE PRODUCTIONS.
Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life.

J. PARKER READ, JR.
A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love.

ALLAN DWAN PRODUCTIONS.
A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.
The Last of the Mohicans (Barbara Bedford —Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-227.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.
A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin).

J. L. FROTHINGHAM.
The Ten Dollar Raise. R-323; C-887.

EDUCATIONAL FILMS CORP.

Selig-Rork.
The Northern Trail. R-111.
The Policeman and the Baby. R-111.
Kinograms (Sundays and Thursdays).

Chester Comedies.
(Two Reels.)
Ready to Serve.
Snooky's Wild Oats. R-112.

Christie Comedies.
(Two Reels.)
Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Southern Exposure.
Man vs. Women. R-751.
Scrappily Married. R-845.

Torchy Comedies.
Torchy's Double Triumph. R; Vol. 49, P-418.
Torchy's Promotion.

Mermaid Comedies.
The Three Jokers. R-828.
Bang. R-643.
Robinson Crusoe, Ltd. R-111.

Vanity Comedies.
Rocking the Boat. R-541.
Spooners. R-746.
How She Lied. R-112.

Specials.
Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.
Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.
One Peek Was Plenty. R-876.
The Red Trail's End.

Gayety Comedies.
Money Talks. R-430.
Sweet Revenge. R-643.
Here—Pro Tem. R-235.

Chester Screenics.
From Dear to Dam.
Buzz-z-.

Miscellaneous.
Golf (Slow Motion).
Dixie. R-643.

Punch.
The Love Egg. R-111.

REALART PICTURES

She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney).
Moonlight and Honeysuckle (Mary Miles Minter).
A Heart to Let (Justine Johnstone).
Don't Call Me Little Girl (Mary Miles Minter). R-113.
A Private Scandal (May McAvoy). R-847.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

JEWELS
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R; Vol. 48-465.
Once to Every Woman (Six Reels—Dorothy Phillips).
The Devil's Passkey (Seven Reels).

JEWEL COMEDIES
A Monkey Hero (Joe Martin).
Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).

SPECIAL ATTRACTIONS
Wolves of the North (Eva Novak). R-333; C-1387.
Cheated Love (Carmel Myers). R-430.
The Man Tamer (Gladys Walton). R-538; C-699.
Thunder Island (Edith Roberts). R-845; C-189.
The Beautiful Gambler (Grace Darmond). R-641; C-189.
The Fighting Lover (Frank Mayo). R-751.
Desperate Trails (Harry Carey). R-115.
The Kiss (Carmel Myers). R-236.
Short Skirts (Gladys Walton).

SERIALS
The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).

WESTERN DRAMAS
(Two Reels Each.)
Fighting Blood (Jack Perrin).
The Wild, Wild West (Hoot Gibson).
Bandits Beware (Hoot Gibson).
Stand Up and Fight (Jack Perrin).
The Heart of Arizona (Eileen Sedgwick).
The Girl in The Saddle (Eileen Sedgwick).
The Movie Trail (Hoot Gibson).
The Shadow of Suspicion (Eileen Sedgwick).

CENTURY COMEDIES
(Two Reels Each.)
A Dollar's Worth (Harry Sweet).
For Sale (R-205).
Castard's Last Stand (Zip Monty).
On Account.
Pals (Brownie, the Dog).
Wood Simps (Century Lions).
Society Dogs (Brownie).
The Smart Alec (Harry Sweet).

STAR COMEDIES
(One Reel Each.)
Hearts and Flour (Dorothy Wolbert).
Rubes and Boobs (Billy Fletcher). R-639.
Uneasy Money (Robert Anderson).
Meet My Husband (Billy Fletcher).
An Awful Bull (Billy Fletcher).
The Skylark.
While New York Snores (Billy Fletcher).

FEDERATED EXCHANGES

Ford Weekly.
Screen Snapshots.

SPECIALS.
Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.
His First Honeymoon.
Bride and Gloom.
In and Out.

HALLROOM COMEDIES.
False Roomers. R; Vol. 49, P-995.
Their Dizzy Finish. R-641.
Circus Heroes. R-848
A Chile Romance. R-111.
Friday the Thirteenth. R-237.

Serial.
Miracles of the Jungle.

PIONEER FILM CORP.

A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Stolen Moments (Margaret Namara—Six Reels). R-639.
The Barbarian (Monroe Salisbury—Six Reels). R; Vol. 49, P-998.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1688.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.

CURRENT FILM RELEASE DATES

Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End R-113

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-748; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847.
Over the Wire (Alice Lake). R-116.
The Man Who (Bert Lytell).
Life's Darn Funny (Viola Dana).

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nillson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.
(Two Reels Each)

Now or Never.
Among Those Present.

FIRST NAT'L EXHIBITORS

Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark). R-640; C-699.
Lessons in Love (Constance Talmadge). R-206; R-803
In the Heart of a Fool (Allen Dwan Production). R-327.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Nellan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641. C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Nellan Production). R-90.
Golden Snare (Curwood Production).
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-671048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

L·J·SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-873; C-387.
The Last Door. R-431.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES

Bucking the Tiger. R-206; C-387.
The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.
(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

SELECT

The Servant Question (William Collier).
Just Outside the Door (Edith Hallor).

REPUBLIC

The Great Shadow (Six Reels).
Man's Plaything.

SERIALS

The Whirlwind.
The Branded Four.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.
The Silver Car. R-541; C-47.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN'S PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.
Closed Doors. R-433; C-803.
Peggy Puts It Over.

LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy

JIMMY AUBREY COMEDIES.
Two Reels

The Decorator.
The Blizzard. R; Vol. 49, P-414.
The Tourist.
The Mysterious Stranger.
The Nuisance.
The Back Yard.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

MISCELLANEOUS RELEASES

KINETO COMPANY OF AMERICA, INC.
Kineto Reviews.
(Released Through National Exchanges, Inc.)
(One Reel)

Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

Second Series.

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

CHARLES URBAN'S MOVIE CHATS.
(Released Through State Rights Exchanges)
First Series from No. 1 to 226, Inclusive (One Reel).
Second Series from No. 27 to 52, Inclusive (One Reel).

MAX LINDER.

Be My Wife. R-750.

NATIONAL EXCHANGES.

Welcome Children. R-324.
Kineto Reviews (One Reel a Week).
The Great Reward (Burston Serial). R-325.

MARION FAIRFAX.

The Lying Truth.

MARC KLAW, INC.

J' Accuse. C-495.

MANHATTAN FILM CORP.

Monster of Fate. R-537.

U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

HARRY LEVEY.

The Solar System (Five Reels). R-752.

CURRENT FILM RELEASE DATES

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) R-113.

ARROW FILM CORP.

Features

Dead or Alive (Jack Hoxie). R-846.
The Tame Cat.
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.
Hank Mann Series.
Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ALLIED DISTRIBUTING CORPORATION.

Alt and Howell Comedies.

(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

ASSOCIATED PHOTOPLAYS.

The Wolverine.
Western Hearts. R-749.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gamp Cartoons)

Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.

(One Reel.)

Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848.
Heedless Moths (Audrey Munson). R-748.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Tusun Comedies.

Cabareting Under difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.

(One Reel)

Some Party.
Well! Well!

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Queen of Hearts.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Hoit). R-91.
Kaza:: (Seven Reels—Curwood Story). R-85; C-189.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.)

(Two Reels Each.)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

JAXON FILM CORP.

The Rich Slave. R-747.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-inLaw?
Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Who Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.

REELCRAFT PICTURES CORPORATION.

Aladdin Comedies

Tuning Up (One Part).
Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
Oh, Daddy (Two Parts).

San-Lite Comedies.

Baby! Baby! (Two Parts).

Franey.

The Janitor.
The Plumber.

Paragon.

Fowl Bird.
Under Dog.
Snip.
Cop Blue Jay.
Yap.

Bud and His Buddies.

Cuba.
Sour Gun Bosco.
Nifty Jippers.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SONORA FILMS

The Twice-Born Woman. R-235.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol 48, P-150; C-R, P-282.

SUNNY WEST FILMS

Judge Her Not. R-235.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

WILK AND WILK.

(Lee Kids Comedies.)

The Circus Imps.
The Dixie Madcaps.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

PROJECTION

By F. H. RICHARDSON

More Concerning Edmonton

We are in receipt of three letters concerning the recent discussion by Brothers Allen and Malley with regard to the licensing of projectionists in Alberta. One letter is from Brother Allen, and it is a pretty reasonably warm one too. Another is from Brother Barbour, of Calgary, Alberta, who was at one time theatre inspector, and Brother Allen sent us a copy of a letter the Theatrical Federation, of Tacoma, Washington, had sent him.

We have very carefully considered all of these communications, and are unable to see that any real good could be accomplished by their publication. There are, however, certain "high spots" in all three letters which deserve attention, and we believe these "high spots" are the real heart of the whole proposition.

The letter written Allen by the Theatrical Federation of Tacoma says that Seattle, in particular, is not enthusiastic over a law licensing "operators."

The writer of the letter, named Jacobson, says that while he formerly believed that licensing laws were beneficial, he has had a sad awakening, and that the past nine months has shown him the law AS ADMINISTERED is of no value (Jacobson himself emphasized the "as administered,") and that practically the same thing Allen experienced occurred at Tacoma. He also says "it strikes me that F. H. (that's me, Ed.), really believes the same as you (Allen) do, but does not like to admit that he is wrong."

The "High Spot"

In Brother Allen's letter the "high spot" is when he says the officials of Alberta have never had the proper co-operation from projectionists, particularly naming Local No. 360, because it is right there on the spot.

In Brother Allen's letter one important point is that Malley did not go near the theatres, and could not be induced to go near the theatres while the trouble was on. His real "high spot," however, is that Malley's argument as to the licenses under which the men (or boys) who took the place of strikers being those of apprentices only has little weight, because the very fact that theatres were allowed to operate with projectionists holding apprentice's licenses condemns the action of the department in permitting it.

First, with regard to Brother Allen's contention concerning the permitting of apprentices to take charge of projection, we are entirely and absolutely in accord therewith. While we have no copy of the Alberta law, presumably it would be absolutely a violation of it to permit men holding apprentice licenses only, to take charge of projection.

If this is the case and the department officials permitted anything of the kind, then most certainly it sanctioned a direct violation of the law, under conditions where the only excuse for the law itself is that it protects audiences from serious danger.

In Other Words

In other words, it appears to us that the department permitted the setting up of a condition which it itself claims is highly dangerous to the public. If it is not dangerous to have inexperienced men in charge of projection, then will the department be good enough to explain exactly why it is enforcing a license law, and instruct us as to why the law is on the statute books at all.

Please understand that the word "danger" not only includes fire-hazard, but also danger of injury to the eye-sight of the people, which may be heavily and unnecessarily strained by unintelligent work in the projection room.

With regard to Barbour's letter, we think it is quite possible that what he has said with regard to lack of co-operation is true, but we would not use the word "co-operation." We believe the matter would be better expressed by saying that Local No. 360 has possibly not done all that could be done to secure a proper administration of the law.

We do not make this as a direct charge, by any means, but base our opinion on the fact that of our own knowledge very few unions do everything possible to secure a better and more fair consideration, by licensing officials, for their side of the question.

As to Jacobson's Comment

And now as to the comment of Brother Jacobson, of the Theatrical Federation of Tacoma. We most emphatically do not believe that we are wrong; also, if Jacobson will look back over our work of twelve years past, he will find we have never hesitated in admitting error when convinced of error. The "high spot" in Brother Jacobson's letter is expressed in two words, "AS ADMINISTERED." That is the crux of the whole matter. We believe that whatever fault there may be in the administration of the law in the "Tacoma," and would not question but that there are serious faults, might be corrected by persistent and energetic effort on the part of the Theatrical Federation of Tacoma.

We do not make this as a statement of fact, but only express our belief that it may be at least to some extent true. But be that as it may, let us ask Jacobson this point blank question: "Brother Jacobson, suppose we throw the licensing law out entirely, which would open up the field to everybody. How long would it be before the woods around Tacoma would be alive with half-baked 'operators'?"

True there would be few if any projectionists among them, but they would be able to "operate" a projector sufficiently well to get by in case of trouble. The only possible advantage to you in such a situation would be, so far as we can see, that none would hold a license declaring them to be competent.

But After All

But after all, Brother Jacobson, we have been an active participant in union labor matters covering a period from 1884 to 1903, and let us tell you that the public pays little or no attention to such matters. During a certain railway strike, when practically every engineer and fireman on a great railway system quit, and the engines were manned for the most part with highly incompetent engineers and firemen—so incompetent that wrecks due to incompetency were an almost daily occurrence—did the public stop riding on the line? It did not! Yet those "engineers" had no "licenses" declaring them to be competent, and pretty much every one know most of them to be more or less incompetent.

Our whole feeling in this matter is that while the administration of licensing laws is, up to date, very largely farcial in most localities, still, notwithstanding that fact, these laws do little, if any real harm, and they do do a certain amount of good in restricting the number of rank dubs who would otherwise claim to be "operators," or even have the gall to call themselves projectionists, and get away with it at least well enough to hold down a job in time of strike.

We believe also, that if the unions themselves, would bend every endeavor to have the administration of these laws made better, much improvement could be brought about, and that in any event, in course of time the administration of the laws will be greatly strengthened.

That is our opinion, and while we are not directly in touch with the situation through actually being in a projection room, we believe that we may fairly claim to be very much more closely in touch with it in its broader sense, than is the average man who is in a projection room.

Allen Writes Again

We have a later communication from Brother Allen, in which he makes clear the fact that he is not against the licensing law itself. He says:

When I took this matter up with you first I had and still have a very different end in view, viz.: the correction of the evils inherent in the administration of the theatre act as well as in the act itself. I expected a response from the department—and I got it.

There may be a mistaken impression of my attitude regarding the licensing law. I am not bucking the law itself. That would be a waste of energy on my part. The act is here to stay and I am in the midst of a campaign to improve it, one of the first essentials of which is to get your viewpoint. The act was put on the books largely through the Alberta Federation of Labor. It is a provincial act passed by the Provincial legislature and not merely a local matter.

Now, Mr. Editor, you are a recognized, or I should say the recognized, authority on all matters pertaining to projection in these parts.

Are One

The exhibitors, government officials and projectionists are one in this view. I was aware of it long ago and knowing this, and at the same time wanting to improve the act, was it not natural that I would put the matter before you for your advice, comment and criticism?

We are on the right side of the fence and Malley admits it. Also, I believe you are, yourself, satisfied as to the correctness of

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

my statement. Malley said that the very crux of my letter was untrue and he said it in large type. If this be not successfully contradicted, it would leave me in a false position.

The letter containing the foregoing was in answer to one of our own, in which we told Brother Allen that we did not think it wise to print all of any of the three letters referred to in the foregoing article.

We do not want to be misunderstood in this matter. From all the information at hand we believe that in the Edmonton strike the department was absolutely in the wrong in that it permitted theatres to run without a licensed projectionist present.

Making the Law Operate

We have no doubt but that Brother Allen and the Edmonton Local are asking only that the law be made to operate as it was intended to operate, and that is to prevent the placing of anyone in charge of a projector who is not a capable, competent projectionist.

In this Allen has all the backing that we can give him because that position is just plain RIGHT. We recognize the difficulty it would encounter in trying to please everyone—a thing which can't be done.

The department and its honorable commissioner have no moral or legal right to in any way modify the law under any circumstances, no matter how special they may be. The law is the law and there can be no possible excuse for its modification by the department when such modification is perhaps demanded by one side or the other, which is apparently precisely what was done in this case, and also apparently Brother Malley was made the goat in the matter.

We repeat our former proposition and that is that the commissioner ought to forget "dignity" and invite Brother Allen in for a conference as to what ought to be done to strengthen the law and to secure its even and exact enforcement under all conditions.

Admits Justice of Criticism

Mr. Dillwyn Parrish, projectionist, Green Lantern Theatre, Claymont, Del., says:

Dear Mr. Richardson: Please excuse me for not addressing you with the customary "Brother," but that title always brings up visions of camp-meetings and white neckties.

In the Projection Department of the May 14 issue, you say: " * * * has at least tried to help, which is a darned sight more than some of the rest do who get continued value from the department without contributing one single, solitary thing thereto."

The justice of this general criticism struck me very keenly. I scarcely have the temerity to style myself a projectionist, yet what merit I may possess comes mostly from the Handbook and the Department, wherefore I feel it incumbent to search the scanty storehouse of my experience, to see if I can add at least one helpful suggestion. You are the judge. If these suggestions aren't worth paper and ink, just scrap this letter and I will keep plugging until I do think up something helpful.

1. To clean obstinate dirt spots from condensor lenses, mix precipitated chalk with water to form a wet paste, and apply as you would silver polish.

2. A needle hole in the exact center of the lamphouse douser will project a sharp image of the carbon tips on the fire shutter. This permits preliminary alignment of the carbons. It also furnishes an excellent light for framing when the projector is not equipped with a special light for that purpose. There is one drawback, viz.: if the stereopticon is equipped with a dissolving shutter and the light is thrown on and off with the dowser, the small hole will cause a tiny white spot on the screen, which might be considered objectionable.

Filed a Carbon

3. Having assumed that the placing of the trade mark of a Columbia White A. C. carbon facing the condensor lenses results to advantage, I tried filing one side of a set of carbons to a depth of 1/16 inch, adjusting them in the lamphouse so that the flattened side faced forward. The result was satisfactory. The filed side burned away rather more rapidly, permitting the crater to assume a more advantageous angle in relation to the condensor than was possible before. There was no appreciable shortening in the length of time used in consuming the carbons.

4. For screen announcements I use slides of my own make. I first print my announcements in black on white cardboard. These signs I photograph directly upon a sensetized slide. When the slide is developed, being a negative, the lettering is clear (white on the screen) and the field opaque. Any amateur photographer can work out the details of such a plan.

Please do not jump on me too severely for non-technical terms and possible misnomers, I am projectionist in my own theatre, working under fixed conditions which produce excellent results. Some day I hope to know much about focal lengths, spherical aberrations, and all those profound intricacies that roll so glibly from your pen, but just at present the floor has to be swept, the signs painted the pictures booked, the—well ,all those little things that make life so complicated and droll.

5. One more suggestion before I close. Where fire extinguishers are fastened to the wall of a theatre, their visibility, consequently their accesibility is much increased by placing them against a square or oblong background of white, surrounded by a red border. If this is neatly done it need not detract materially from the aesthetic value of the decorations.

An Excellent Apology

Well, Neighbor Parrish, anyone who comes across with as excellent an apology as yours must be forgiven. True, it is really a bit discouraging that out of probably twenty-five thousand active working projectionists in this country and Canada, so comparatively few make any effort whatsoever to help the department which is continually help them. There are whole localities, in which the class of men are such that we do not expect anything like neglect of matters of this kind, from which we scarcely hear from one year's end to the other.

On the other hand, of course, it must be admitted that there is plenty of matter at hand to make an interesting department—in fact very much more than could possibly be used. I therefore suppose I really haven't much of any kick coming.

There is, however, this to be considered: A projectionist invents or discovers some useful little thing which makes for better results, or for easier work. This same individual has perhaps himself benefited by hundreds of suggestions other projectionists have given him through the department. One would therefore suppose that in common decency to his fellow workers he would immediately reciprocate, and try to repay that which has been done for him by telling them of the thing he has discovered.

As to your own suggestions, Neighbor Parrish, the first is excellent, the second and third have been known for a long time and the fourth and fifth are, so far as I know, new and of value. There are many, of course, who will profit by your suggestions. We thank you and you're not going to get jumped on at all. As to the technical terms rolling glibly, I only wish they did—that I thoroughly understood all the things they stand for.

How They Operate

From South Dakota comes a letter descriptive of the methods of operation of an "operators school." It is well worth space in this department. The letter the school sends out to prospective victims is as follows:

We have your letter and note you wish to become a motion picture operator, which we are very glad to hear. This trade is one of the best a young man can take up ,as there is always a big demand for good and competent operators, with pay from thirty to fifty dollars a week. What more could you want?

Now our course is so simple that you can learn it in about a month or five weeks. You will then be ready to go to work, if you prove yourself a competent man. The first part of the course you study at home and the last two or three weeks at Sioux Falls, where you must take the last of the course and do the actual work as we direct you to do.

We have one of the finest schools you will ever find, with all the latest machines, spot lights, generators, dimmers, stereo machines, large switch boards, three kinds of electric currents, and dozens of other important equipment. You get such a complete idea of the workings of the show business that if you ever want to go into business for yourself you will be able to do so. There is some big money in this with almost no work.

We still have room for a few more students and if you will enroll at once, sending to us the first enrollment fee, you will be put on the list and you will at once become in line for one of the good jobs that we will get for you when you are ready to go to work.

Motion Picture Operating Course.....$150.00
January Price 85.00

A Lot More Bull

There is a lot more bull of this kind, but I believe what we have quoted is sufficient for our purpose.

The victim must sign a blank in which he agrees that the instructor reserves the right to say when he is qualified, and able to prove himself a competent "operator"; also that he will pay an additional fee of $15 if he has a job secured for him, after he has taken the course and proven himself competent to take such a position. Incidentally we have had evidence of schools making quite a cute little graft off that latter.

It worked this way. The "instructor" declared the man competent, and got him a job at a theatre, collecting the fee in advance. The man went to the theatre and was promptly given a job. He was put to work and—just as promptly fired after a time varying from ten minutes to one show, *the school instructor and the theatre manager splitting the* "fee" between them.

Of course the poor sucker had no recourse. The school hadn't guaranteed that he would HOLD the job. It had only agreed to get him one, and it did—with an invisible two inch manila rope tied to it.

We know of one case right here in New York several years ago, where one Sixth Avenue nicolodion handed out seven jobs of this kind in one week, not one of the victims being allowed to work more than one evening. Incidentally the regular projectionist retained his job all the way through (probably given a small divvy) although the suckers all thought he was only a helper. We didn't get the particulars of this until the school which pulled it off had gone out of business, else we certainly would have published it at that time.

The "School" in Question

And now with regard to the "school" in question. It has three Powers 6 A projectors, two of which have 8 B mechanisms, one spotlight, one 50 ampere 2-arc G. E. motor generator and a small switch board. As to the "three kinds of currents," they are probably A. C., D. C. and seedless.

Some time ago the "electrical instructor" of this aggregation made the statement to a projectionist that he could get a better and brighter spot with A. C. than D. C., using the spot light. He proceeded to demonstrate by striking the arc on the A. C. side, putting the spot on the screen and then throwing over to the D. C. with the exclamation: "There, I told you so—isn't that a better spot?"

He was unable to figure out the problem as to the necessary resistance in rheostats on a given line voltage. He said: "Oh it is not necessary to know that," yet he calls himself the electrical instructor of this alleged school. The mechanical "instructor" was, our correspondent says, taught by this same individual.

In considering such matters one is rather astonished that such raw things can be put over. However, we must consider that a brand new sucker is born every minute, though the man who really and seriously expects to learn any kind of a trade in four or five weeks must be a sucker de luxe.

I really have slight sympathy for the boob who falls for the school game. What I have

sympathy for is the industry, which must suffer through the weak-brained policy of theatre managers who will employ such half-baked dubs because they will work cheap.

One writer suggested the following: "Say, F. H. why don't you keep a list of those who write and want the address of a school where they can learn projection in four or five weeks? Surely you could make a fortune by having a few gold bricks made and separating such suckers from their coin, without compelling them to waste four or five weeks in the process."

I have no apology to make for the harsh language used in connection with matters of this kind. The thing is outrageous from any and every point of view, yet the sucker crop seems to be endless, and the harvest reaped by those with more get-rick-quick ideas than honesty goes on apace.

Very Excellent Answer

Charles E. Keeval, Urbana, Illinois, submits the following very excellent reply to the question set forth in March 26 issue.

The question: No. 6 wires are rated at 70 amperc for other than A. C. insulation. Your apparatus is so arranged that you cannot use more than 70 amperes in the projection room. The projection room service circuit is 125 feet long.

Would No. 6 wires be all right? Explain your answer in detail. Careful! More here than appears on the surfacc! Tell us exactly what the effect would be in pulling 70 amperes over that circuit, including the effect on the boss' bank account if current cost 8 cents per K. W.

What Brother Keeval Says:

Although not regularly employed as a projectionist, I am nevertheless much interested in all phases of picture work. I often put on shows for the Y. M. C. A.

The problem about wire sizes at the beginning of the department March 26 issue has interested me. I desire to submit the following solution. No. 6 copper wire has a resistance of about .420 ohms per thousand feet (.4002 is the exact resistance at 75 degrees Fahr. Ed.) The energy loss for one thousand feet, with 70 amperes flowing, would be $70^2 \times .042 = 2058$ watts. In the problem the circuit will have a total of 250 feet of wire, which is one-fourth of 1,000 feet, hence the actual loss will be one-fourth of 2058 watts, which is 514.5 watts.

Suppose we use No. 4 wire, which has a resistance of about .25 of an ohm per thousand feet, or a loss, with 70 amperes flowing, of $70^2 \times .25 = 1225$ watts per thousand feet, or $(1225 \div 4)$ 305.25 watts for the circuit under consideration.

There would, therefore, be 208.25 watts less loss with No. 4 than with No. 6 wire and if we assume the house to run fifteen hours daily the loss would total 3123.75 watt hours, or 3.12375 K. W. H. per day if No. 6 were used. At 8 cents per K. W. H. this would amount to .2499 cents, or about 25 cents per day, which would be $91.25 per year.

Saving $91.25

No. 4 wire weighs 126 pounds per thousand feet, whereas No. 6 only weighs 79.5 pounds, hence a circuit of that length would require 11.625 pounds more copper if it were No. 4 wire than if it were No. 6. Assuming copper to be 25 cents per pound, the larger wire would cost $2.91 more than the smaller, hence by paying $2.91 added first cost the power bill is reduced $91.25 per year each year the installation operates. The interest on $2.91 at 6 per cent. would be a little less than 18 cents per year. Neglecting depreciation, which is negligible with copper, unless it be overheated by overload, it would, therefore, cost the theatre 18 cents a year to save $91.25 a year.

It is no doubt needless to draw a conclusion as to whether it would pay to install the larger wire, but it should be remembered that this will not apply if the current be used through a rheostat, since the loss would then occur in the resistance in any event, but it does apply to service wires supplying the arc from a transformer motor generator set or mercury arc rectifier, which delivers the current at arc voltage so that no resistance is required in the circuit. I believe this is a fairly complete analysis of the problem, at least as I understood it.

Figures Not Checked

I have not checked over your figures Brother Keeval, preferring to leave that task to be performed by our readers, because the act of checking will be beneficial to the student.

You have overlooked only one thing I believe, viz.; the fact that there would be additional cost involved in the installation of the larger wire, because larger conduit would probably be required, and there is somewhat more labor involved in the installation of the heavier circuit. The question was designed primarily to bring out the fact that the loss involved in matters of this kind may very easily be considerable when figured on the yearly basis.

We look at the relatively small loss each day, without realizing what it amounts to in a year. Your reply brought this out very well indeed. Also you are the only one, aside from John Auerbach, who noted the fact that the loss would not matter if rheostats were employed.

Will C. Smith Branches Out

Will C. Smith, who began his motion picture experience with projection in the very incipiency of the business and who has been general manager of the Nicholas Power Company, of New York City, for several years has branched out for himself.

He has formed a company known as the Motion Picture Equipment Corporation with the idea of doing a general supply business in New York City and surrounding territory. He will have a place of business at 719 Seventh Ave., New York City, and 1235 Vine St., Philadelphia, Pa., and will have the agency for the Nicholas Power's projector and the Power's product for the states of New York, New Jersey, Delaware, part of Connecticut and the southern part of Pennsylvania including Philadelphia.

Friend Smith will of course be the head of the company. In fact, with regard to that particular clock, I think he will be main spring, pendulum, face and hands.

Will C. Smith is one of those fellows with a very wide aequaintance in the business, and the acquaintances are all friends of Will C. Smith. Pretty nearly everyone in the industry knows him, or knows of him, and the report is all good.

This department welcomes Brother Smith into the supply field. We trust he will have that success which invariably comes to the combination of a hustler and good fellow which Smith represents.

Outrageous Inventions

An examination of patent records discloses the fact that inventions cover everything from those highly meritorious, down the scale to utter absurdities. It is not often, however, we find an invention which is, in every sense of the word, outrageous. But a Frenchman by the name of Andreau pulled that particular stunt when he evolved a scheme by means of which (get this, it's good!) he proposes to place in the hands of the orchestra leader the power to himself regulate the speed of projection to suit the music—to actually control the speed of the projectors.

If this particular thing is done, let us rename our play houses, and instead of calling them motion picture theatres, let us call them music halls because by placing the speed of projection in the hands of the orchestra leader we make the music the real thing and the pictures merely an incident thereto.

If, for example, President Harding and his wife were shown walking down Pennsylvania Ave., in a topical, and the speed at which they were walking happened to be too slow to suit the tempo of the composition the orchestra leader happened to be playing, the orchestra leader could, and presumably would proceed to speed up President Harding and his wife, perhaps to the point of making them a couple of animated jumping jacks, sprinting along the street like a couple of marathon runners, in order that the "beauty" of the music be not marred.

Pulled a Wonderful Stunt

And M. Andreau really thinks that he has pulled a wonderful stunt with his invention. There is no doubt whatever but that the music would be played to suit the ideas of the players, but our stars would be made to gallop or float through a scene, according to whether the orchestra leader was playing jazz or "Old Hundred."

Then too, there is another charming angle to this particular stunt, viz.: If the composition happens to be a little slow, the orchestra leader moves the lever over to slow down the projection, whereupon the entire audience has to close its eyes and get out its handkerchiefs to wipe away the tears caused by the resultant flicker. Oh! it's a great stunt, this Andreau invention!

Andreau does not, however, apparently understand the limitations of projection speed, or the fact that we might better have music a little too slow or a little too fast rather than turn a whole scene into a highly farcial burlesque on the original. The invention is, as the heading of this article indicates, an outrage. Its only saving feature being that it is probably too obviously absurd to be installed in any real theatres.

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306 Opens Brooklyn Office

Local Union 306 is opening up for the first time in its history an office in Brooklyn. This office, which will be opened after July 20, will be in the Arbuckle Building, 367 Fulton Street, Room 312. The telephone is: Main 9146.

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Over Eleven and One Quarter Million Dollars More for New Picture Houses

LAST week we published a list of picture theatre building activities which called for an expenditure of seven million two hundred and eighteen thousand dollars. This week we present another list of houses planned, being built, or under process of renovation.

Although many of the items in the list carry no itemized statement of the amount of expenditure involved, those which do carry a definite figure total up to the sum of eleven million two hundred and fifty-eight thousand dollars.

One to Cost $2,500,000

One of these houses will cost $2,500,000, one will cost $2,000,000, another will cost $1,500,000, and a fourth will cost $1,000,000.

Three of the houses will cost $500,000 each, one will cost $300,000, three will cost $250,000 each, two will cost $225,000 each, while four will cost $200,000 each.

Two houses will be built at a cost of $160,000 each, while six will have $150,000 expended on each of them.

$100,000 *Houses Popular*

One house will cost $225,000, but $100,000 seems to be the most popular price for there are eight picture houses in the list, each of which calls for an expenditure of the above amount.

Below the $100,000 mark, the expenditures run as follows:

Two at $80,000, five at $75,000, two at $70,000, four at $60,000 one at $59,000, one at $55,000, and four at $50,000.

Getting down to more moderate figures, four will cost $40,000 each, three $35,000 each, two $30,000 each ,and one at $29,000. Three will cost $25,000 each, one $20,000, one $18,000, and one $17,000. Two houses will cost $15,000 each and seven houses will have $10,000 spent on each of them.

TRACY, CALIF.—C. C. Ekenberg has contract to erect theatre on Central avenue, between Seventh and Eighth streets, for J. C. Droge, to cost $40,000.

TULARE, CALIF.—E. A. Johnson and C. E. Wellman, of Santa Barbara, will erect $100,000 theatre here.

DENVER, COLO.—Liberty Theatre Company, organized with $100,000 capital, will erect theatre at Santa Fe Drive and Seventh street, to cost $75,000. Address George A. Levy, president.

MERIDEN, CONN. — E. D. Derector, Derector Building, contemplates erecting brick theatre on West Main street, 88 by 185 feet, to cost $225,000.

WASHINGTON, D. C.—Department of Agriculture will erect moving picture theatre and laboratory, 80 by 95 feet, at 12th and C streets, S. W.

WASHINGTON, D. C.—Cosmos Theatre Company will erect theatre at northeast corner 13th and E streets, to cost $1,500,000.

WASHINGTON, D. C.—Skinker & Garrett, 1416 F street, N. W., have contract to erect one-story moving picture theatre and store building, 68 by 110 feet, on Seventh near Q street, N. W., for J. S. Leatherman, to cost $50,000.

EAU GALLIE, FLA.—Moving picture house to cost $10,000 to be erected here. Address R. H. Wall.

WINTER HAVEN, FLA.—J. C. Hanner Company, Orlando, has contract to erect Kem-Carey Theatre on Plant street, with seating capacity of 500, for E. C. Bray, to cost $20,000.

SIOUX CITY, IA.—Plaza Theatre at 318 Pierce street, destroyed by fire, will probably be rebuilt.

WEST UNION, IA.—H. G. Simpson has purchased W. B. Thomas Building, the present home of Princess Theatre. New owner intends to redecorate interior, build an addition, giving theatre increased seating capacity.

BLOOMFIELD, IND.—John B. Flater has plans by Louis H. Osterhage, Citizens' Trust Building, Vincennes, for one-story brick theatre, 40 by 104 feet, with seating capacity of 600, to cost $40,000.

LA PORTE, IND.—Princess Phoenix Theatre Company has plans by Henry L. Newhouse, 4630 Prairie avenue, Chicago, Ill., for theatre, hotel and store building, to cost $250,000.

MICHIGAN CITY, IND.—Michigan City Theatre Corporation, Starland Theatre Building, has plans by Henry L. Newhouse, 4630 Prairie avenue, Chicago, Ill., to rebuild Tivoli Theatre, store and office building, 125 by 60 feet, located on Franklin street, between Fifth and Sixth, to cost $225,000.

MISHAWAKA, IND.—Blackstone Theatre Company, South Bend, has purchased site for erection theatre, to cost $250,000.

CHICAGO, ILL.—H. Emmerman, 110 South Dearborn street, has plans by Fugard & Knapp, 64 East Van Buren street, for one-story brick and reinforced concrete theatre to be erected at southwest corner Sheridan road and Laurence street, to cost $500,000.

CHICAGO, ILL.—J. M. Browarsky & Company, 111 West Washington street, has plans by Fridstein & Company, 111 West Washington street, for theatre, store and apartment building to be erected on 63d street, between Blackstone and Harper avenue, to cost $2,500,000.

FRANKFORT HEIGHTS, ILL.—Dr. H. O. Carlton and Collie Bollen have purchased site on Main street for erection of two-story moving picture theatre.

MATTOON, ILL.—G. A. Kizer has plans by H. R. Temple, Champaign, for one-story brick semi-fireproof moving picture theatre, 40 by 130 feet, to be erected at 15th street and Broadway, to cost $40,000.

MORRISON, ILL.—W. J. Potter will convert armory into one-story and balcony theatre, to cost $18,000.

PARIS, ILL.—Paris Theatre Company will make extensive improvements to Majestic Theatre, including new lighting system and large fireproof projection booth, to cost about $10,000.

WEST FRANKFORT, ILL.—James T. Clayton has plans by Kennerly & Stiegemeyer, Title Guaranty Building, St. Louis, Mo., to remodel theatre, to cost $10,000.

INDIANA HARBOR, IND.—Columbia Theatre Corporation has plans by Henry L. Newhouse, 4630 South Prairie avenue, Chicago, for two-story brick and stone-trim new Columbia Theatre, 21 by 126.6 feet, to be erected at Michigan and Grapevine streets, to cost $160,000.

OSOWATOMIE, KANS.—A. W. Youngberg will erect moving picture theatre.

OSAGE CITY, KANS.—William Goding has plans by F. C. Squires, 628 Kansas avenue, Topeka, to remodel two-story moving picture theatre.

BALTIMORE, MD.—Smith & May, Calvert Building, are preparing plans for theatre and probably store building to be erected at 12-14 East 25th street, to cost about $100,000. Address Louis Schlicter, Bridge Theatre, 2106 Edmondson avenue.

BALTIMORE, MD.—Frederick E. Beall, 1335 North Gilmore street, is preparing plans for one and two-story brick theatre and store building, 80 by 80 feet, to be erected at 1401-7 East Monument avenue, to cost $50,000. Address Harry C. Shepley, 314 North Fulton street.

BALTIMORE, MD.—August & Malthan, 2201 West North Avenue, have plans by Otto G. Simonson, Maryland Casualty Building, for theatre to be erected at Pennsylvania and Fulton avenues, to cost about $150,000.

HAVERHILL, MASS.—Site of old Haverhill Tavern has been purchased by Ellis Brodie and Samuel Jensky, Laurence, for erection four-story building, containing moving picture theatre, with seating capacity of 250.

METHUEN, MASS.—James H. Lyons & Sons have plans by John Broadhurst, Meigs Building, Lawrence, for theatre.

*GRAND RAPIDS, MICH.—Strom & Johnson, 430 Powers Building, have contract to erect one-story theatre, 48 by 110 feet, on Stockton street, with seating capacity of 900, for Ideal Commercial Company, to cost $35,000.

SPRINGWELLS, MICH.—Kohner & Seeler, 1402 Kresge Building, Detroit, are preparing plans for two-story brick and stone-trim theatre, store and office building, 150 by 115 feet. Theatre will have seating capacity of 2,000.

HIBBING, MINN.—Twin City Amusement Trust Estate (Finkelstein & Ruben), 408 Hennepin avenue, Minneapolis, has plan by Kees & Colburn, Plymouth Building, Minneapolis, for theatre, to cost $125,000.

ST. PAUL, MINN.—Cherokee State Bank has plans by Toltz, King & Day, Pioneer Building, for theatre, to cost $30,000. Address Charles Christian, 152 East Winnefred street.

KANSAS CITY, MO.—McClure Construction Company, 623 Bryant Building, has contract to remodel and erect an addition, 52 by

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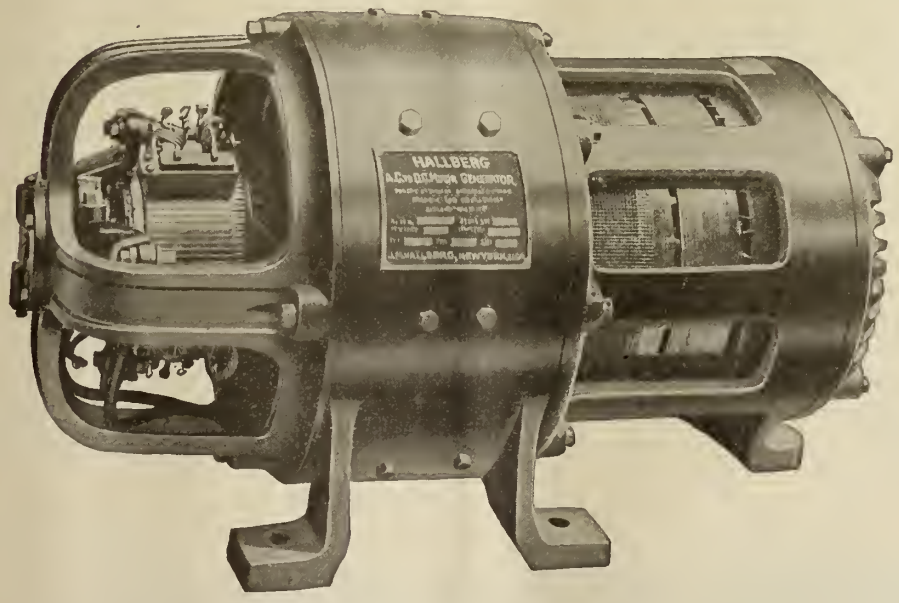

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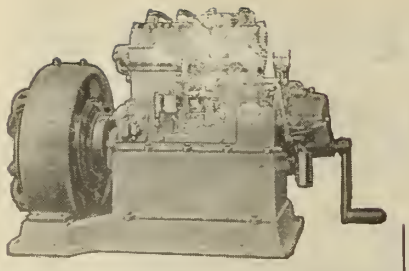

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60 feet, to theatre at 3927 Main street, for M. J. Barry, 1008 Grand avenue, to cost $75,000. Lessee, E. W. Werner.

HANNIBAL, MO. — Burgher Brothers have contract to erect one-story balcony theatre, 63 by 143 feet, with seating capacity of 1,600, on South Fifth street, for Orpheum Theatre Company, to cost $150,000.

BAYONNE, N. J.—Joseph Heckstein will erect new half million dollar theatre at Broadway and 25th street.

BLACKWOOD, N. J.—A. S. Westcott, Grenlock, has contract to erect one-story moving picture theatre, 33 by 85 feet, at Mt. Ephraim and Clementon Pikes, for L. C. Joyce and others, Grenlock, to cost $10,000.

CAMDEN, N. J.—Charles W. Moore, 822 Kaign avenue, will erect two-story brick moving picture theatre and dance hall, 60 by 166 feet, at 821-27 Kaighn avenue.

ELIZABETH, N. J.—Zucker & Steiner, 224 Halsey street, Newark, have plans by F. W. Wentworth, 140 Market street, Paterson, for two and four-story, reinforced concrete moving picture theatre and store building, 109 by 200 feet, to be erected on Broad street, to cost $200,000.

ORANGE, N. J.—Albert Richter has plans by W. E. Lohman, 738 Broad street, Newark, for one-story brick and concrete moving picture theatre to be erected at northeast corner Main and Center streets, to cost $200,000.

PLAINFIELD, N. J.—B. F. Tallany & Brothers, 548 West Front street, have contract to build an addition and make alterations to three-story theatre at Second street and Park avenue for Counithan & Shannon, to cost $75,000.

TRENTON—Hildinger Enterprises, Arcade Building, will erect one-story brick and concrete moving picture theatre, 60 by 150 feet, at East State street and Olden avenue, to cost $60,000.

BREWSTER, N. Y.—Brick theatre and store building will be erected in rear old Masonic Hall, with seating capacity of 1,000. To be completed in October. Address secretary Chamber of Commerce.

BABYLON, N. Y.—Robert N. Overton and his brother will erect moving picture theatre on Main street, with seating capacity of about 1,200, to cost $100,000.

BROOKLYN, N. Y.—Jacob Sommer, 263 Amherst street, has plans by William C. Winters, 106 Van Siclen avenue, for one and two-story brick moving picture theatre, 40 by 100 feet, to be erected at southwest corner Sheepshead Bay road and Jerome avenue, to cost $35,000.

BROOKLYN—Manbridge Realty Company wil erect moving picture theatre at northeast corner Rodney street and Broadway, with seating capacity of 1,650, to cost $200,000.

BROOKLYN, N. Y.—A. appa, 20 Debevoise place, has plans by Salvati Le Quornik, 367 Fulton street, for one-story brick moving picture theatre, 20 by 93 feet, to be erected north side Myrtle avenue, to cost $15,000.

BROOKLYN, N. Y.—Julius Salkin has plans by Brook & Sackheim, 26 Court street, for alterations and rear extension to moving picture theatre at 299 Grand street, to cost $15,000.

HEMPSTEAD, L. I., N. Y.—Salvatore Calderone, 80 Terrace avenue, has plans by Reilly & Hall, 405 Lexington avenue, New York, for one and two-story terra-cotta block and white cement theatre, store and office building, 75 by 165 feet, to be erected at North Main street and Fulton avenue, to cost $150,000.

LITTLE FALLS, N. Y.—W. H. Linton, proprietor Linton Theatre, has plans by Carl Haug & Son for new theatre, with seating capacity of 1,300.

LYNBROOK, N. Y.—William A. Stephany plans to erect theatre on Atlantic avenue, to cost $300,000.

MALONE, N. Y.—Malone Grand Theatre Company will erect theatre on Pearl street, with seating capacity of 1,000, to cost $75,000.

MIDDLEBURG, N. Y.—Middleburg Garage Company has plans by Nicholas Guardinier, 46 North street, Albany, for two-story brick and concrete-block theatre and garage, 68 by 106 feet.

*MT. VERNON, N. Y.—Walter Stickle is preparing plans for three-story theatre and store building to be erected on north side Prospect avenue in Chester Hill district. Structure will have orchestra, balcony and two tiers of boxes, with total seating capacity of 1,700. House will be known as Chester Hill Theatre, and will be devoted to high-class pictures and vaudeville.

NEW YORK—Stadium Publishing Company has plans by Eugene De Rosa for one-story moving picture theatre and store building to be erected at Third avenue and 119th street, to cost $100,000.

NEW YORK, N. Y.—Charles A. Goldreyer has leased site on Westchester avenue, between Bergen and Brook avenues, for erection of moving picture theatre, to cost $150,000.

NEW YORK, N. Y.—A. Santini, 441 East 149th street, has plans by Irving Margon, 355 East 149th street, for one-story brick moving picture theatre and store building, 50x151x50x122 feet, to be erected on Westchester avenue, to cost $70,000.

NIAGARA FALLS, N. Y.—Albert Edia has contract to erect theatre with seating capacity of 1,100 at Pine avenue and 16th street for Frank Amendala, 305 Falls street, to cost $60,000.

SCHENECTADY, N. Y. — William J. Rafferty and William N. Shirley, Merchants Bank Building, have plans by E. A. Howard, Bastable Building, Syracuse, for brick moving picture theatre, 50 by 166 feet, to be erected on State street.

TROY, N. Y.—Joseph J. and Edward Murphy, Jr., will erect theatre at 325 River street, to cost $500,000.

TROY—Weinstein Brothers, 6 King street, have plans by Pember & Campaigne, 24 James street, Albany, for one-story brick moving picture theatre, 50 by 130 feet, to be erected at 22 Fourth street, to cost $60,000.

BEDFORD, O.—L. B. Yoerns has plans by Cavanaugh & Baer, 2725 Prospect avenue, Clevcland, for one and two story brick and stone-trim moving picture theatre, store and apartment building, 44 by 100 feet, to cost $25,000.

DAYTON—Mecca Amusement Company, 1217 West Third street, contemplates enlarging theatre with an addition, 40 by 166 feet, to cost $75,000.

EAST CLEVELAND, O. — Euclid-Superior Market Company, 309 Stuyvesant Building, Cleveland, will erect two-story moving picture theatre, store and office building, 400 by 216 feet, at Euclid and Superior avenues, to cost $2,000,000.

LORAIN, O.—Harlan M. Clark, 3115 Mapledale street, Cleveland, is preparing plans for brick moving picture theatre, to cost $150,000.

MIDDLETOWN, O.—Gus Chipes and Steve Chareves have plans by C. E. Oeden, K. of P. Building, for one-story brick and terra cotta trim moving picture theatre, 49 by 192 feet, to be erected on Third street, between Clinton and Clark, to cost $80,000.

NILES, O.—Charles Shutrump & Son, Home Savings & Loan Building, Youngstown, have contract to erect theatre, store and office building, 60 by 70 feet, on Mill street, for Benjamin Warner.

WAYNESFIELD, O.—Citizens Banking Company has plans by J. H. Meyer, City Hall, Wapakonetta, for one-story brick moving picture theatre, to cost $10,000.

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DUNCAN, OKLA.—Brown & Womach have plans by E. H. Eads, Chickasha, for one-story brick and stone moving picture theatre, 50 by 140 feet, to cost $55,000.

PORTLAND, ORE.—Eugene Blazies has purchased site at Third and Burnside streets for erection of theatre, to cost $70,000.

PORTLAND, ORE.—Julius Sax has leased building at northeast corner Third and Ankeny streets. Will expend $35,000 to convert it into up-to-date moving picture theatre.

SEATTLE—Wilkes Theatre has been taken over by the Jensen & Von Herberg moving picture interests. Company will take possession in June and plans to expend about $30,000 equipping house as moving picture theatre. Deal involved more than $160,000.

ALTOONA, PA.—Albens George, 418 Market street, Harrisburg, has plans by R. R. Markley, Spooner Building, Harrisburg, for one and two-story brick and reinforced concrete moving picture theatre and store building, 146 by 139 by 142 feet, to be erected at Eleventh avenue, 16th and Bridge streets, to cost $250,000.

COALPORT, PA.—Altoona Theatre Company has plans by J. Millard, Hutchinson Building, Altoona, for one-story brick new Dixie Theatre, 42 by 120 feet, to cost $25,000.

JOHNSTOWN, PA.—Milan Savlovich, hotel proprietor, will erect new theatre at Fourth street and Broadway, with seating capacity of 1,000, to be known as National. Joseph Bosic will be manager.

MEADVILLE, PA.—Meadville Theatres Corporation will erect theatre, to cost $150,000.

MIDDLETON, PA.—J. P. Roger will make improvements to his one-story moving picture theatre.

NANTICOKE, PA. —Connelly & Quigley have plans by Leon Lempert & Son, Cutler Building, Rochester, N. Y., for one-story and balcony brick moving picture theatre, 46 by 150 feet, to be erected at Main street and Broadway, to cost $40,000.

PHILADELPHIA—Stanley Company of America will expende $200,000 to remodel building at 1412-14 Chestnut street.

PHILADELPHIA—Ketcham & McQuade, 1029 Brown street, have contract to erect moving picture theatre, 80 by 175 feet, on Jackson street, between Fifth and Sixth streets, for Grand Amusement Company, with seating capacity of 1,200, to cost $80,000.

PHILADELPHIA—William Steele & Sons have contract to erect brick, concrete and marble trim moving picture theatre, 101 by 140 feet, on site former Jayne mansion at 19th and Chestnut streets, for Fred D. and Maurice Felt, with seating capacity of 1,500. New house is to be called the Aldine Theatre and conducted under the management of Felt Brothers, who already have several moving picture theatres in West Philadelphia. Entire investment will represent more than $1,000,000.

PHILADELPHIA—F. A. Havens Company has contract to erect one-story moving picture theatre, 100 by 100 feet, south side Baltimore avenue, West 55th street, for Felt Brothers, to cost $60,000.

*PHILADELPHIA—Ground has been broken for new Kenneth Theatre to be erected by the Imperial Theatre Corporation at Chelton, Ogontz and Stenton avenues. It will have seating capacity of 2,000, all in the main floor, there being no balconies or galleries. It will be constructed of stone, concrete and brick, and its general color scheme will be white and gold. The structure will measure 76 by 195 feet.

PITTSBURGH, PA.—Golden & Crick, 3412 Fifth avenue, have contract to erect two-story theatre and store building, 70 by 160 feet, at Darlington road and Murray avenue, for Diebold Investment Company, Fulton Building, to cost $200,000.

POTTSTOWN, PA.—George W. Bennethum, 1307 Vine street, Philadelphia, has plans by Hoffman-Henon Company, Finance Building, Philadelphia, for one-story brick moving picture theatre, 60 by 140 feet, to be erected on High near Hanover street, to cost $50,000.

STROUDSBERG, PA.—Richard J. Shively, Trenton, N. J., is preparing plans for one-story brick moving picture theatre to be erected by company at Seventh and Main streets. Address Robert Eastwick, Record Building.

SYKESVILLE, PA.—J. J. Jehn has plans by W. H. Overdorf, 23 Long street, Du Bois, for one-story brick moving picture theatre, 33 by 118 feet.

WILLOW LAKE, S. D.—John M. Schmidt will erect theatre here.

GREENVILLE, S. C.—Globe Theatre, catering to colored people, probably will be rebuilt.

BEAUFORD, S. C.—G. L. Preacher & Company, Augusta, Ga., is preparing plans for fireproof theatre to be erected here, to cost $30,000.

*JOHNSON CITY, TENN.—M. B. McCart has plans by Mitchell & Gredig, 108 Spring street, for two-story brick, stone and terra-cotta trim moving picture theatre, to cost $100,000.

TEMPLE, TEX.—W. M. Andrews has leased building and will expend $10,000 to equip it as moving picture house.

YORKTOWN, TEX.—J. W. Hoff Building has been remodeled and opened as up-to-date moving picture theatre.

CAPE CHARLES, VA.—Frank Parsons has plans by B. B. Spigel, 112 Main street, Norfolk, for two-story brick and terra-cotta trim moving picture theatre, 40 by 107 feet, to cost $17,000.

PORTSMOUTH, VA.—E. C. Ford, 113 Sixteenth street, Norfolk, has contract to erect one-story theatre and store building, 227 by 88 feet, on High street, for City Realty Corporation, Inc., to cost $29,200.

PORTSMOUTH, VA.—Jones Speir Company, Kirn Building, has contract to erect one-story moving picture and vaudeville theatre, 80 by 100 feet, at Cork, King and Effingham streets, for Hofheimer & Rohr, Monroe Building, Norfolk, to cost $59,366.

CHARLESTON, W. VA.—William E. Moore has contract to erect two-story theatre 40 by 150 feet, on Washington street, for Washington Amusement Company, to cost $100,000.

MORGANTOWN, W. VA.—George Comuntzis will erect theatre, to cost $500,000.

brick and tile moving picture theatre on

ELKINS, W. VA.—Howard Day will erect Third street, 26 by 90 feet.

HUNTINGTON, W. VA.—Lyric Theatre, 832 Fourth avenue, has plans by Meanor & Handloser, Robson-Pritchard Building, for brick, reinforced concrete addition, 60 by 100 feet, to cost $100,000.

HILLYARD, WASH.—Rialto Amusement Company has let contract to erect theatre, to cost $50,000.

CRANDON, WIS.—Princess Theatre will be remodeled, with seating capacity of 600. Address H. E. Brady, owner.

MILWAUKEE—F. R. Trottman, 381 Grove street, will remodel moving picture theatre at 381 Grove street, to cost $10,000.

NEILLSVILLE, WIS.—William Tragsdorf will erect moving picture theatre.

RHINELANDER, WIS.—Herman C. Zander, owner Majestic Theatre, plans to erect up-to-date theatre, to cost about $100,000.

SAWYER, WIS.—A. V. De Witt will erect moving picture theatre and dance hall.

SPRING GREEN, WIS.—G. F. Post and George Cammack are interested in $25,000 theatre to be erected here.

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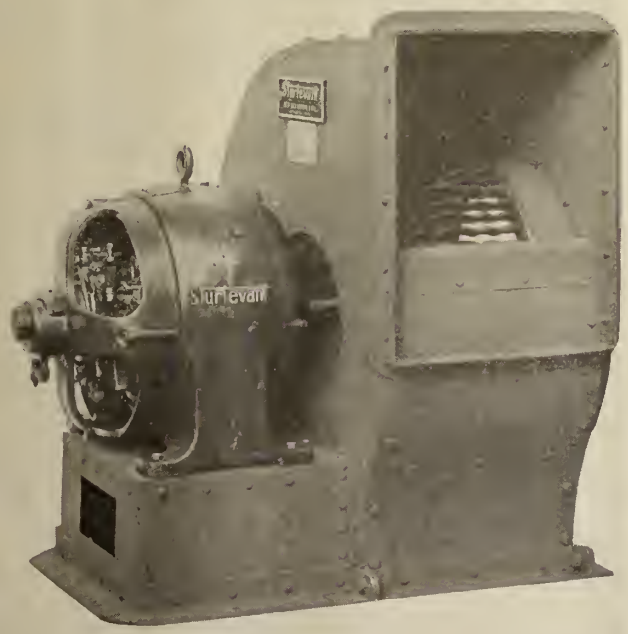
Ventilating System



Wherever people congregate indoors you will find the majority of ventilating systems to be Sturtevant. Whether for work or pleasure purposes Sturtevant Systems stand up as no other apparatus can. Many years of close study of the ventilation problem on the part of our capable engineering department makes it possible for us to design a system to suit all requirements, no matter what the problem may be.

Makes the Most Reliable and Efficient System for Motion Picture Theatres

The Sturtevant Systems are installed in many of the handsomest theatres in the country. Among the foremost architects the Sturtevant System is considered to be the best and is therefore readily specified by them. Let us know what your theatre requirements are and our engineering department will communicate with you. Write for copy of our specially prepared bulletin.

Electric Propeller Fan furnished in all sizes for small and large theatres.

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Dallas Million Dollar Palace Is a Wonder for Equipment and Decoration

DALLAS is the centre of the Southwest. The intersection at Ervay and Elm streets is the centre of Dallas. Southern Enterprises, Inc., has built here, what is claimed to be, the finest motion picture theatre south of St. Louis, the Palace, "Dallas' Million Dollar Theatre," which opened on the night of June 11.

The house is big. It is the largest public—or private—auditorium in Dallas—with the exception of the Coliseum. It seats more people than any other Dallas theatre. Although the sweep of seats in the main auditorium is truly formidable when viewed from the balcony, a true effect of coziness and hominess has been maintained throughout—and a person sitting on the side of the house has a distinct sense of being in touch with his neighbor in the cross-house section. This one feature strikes the visitor even before the attention is attracted to the wonderful ornamental work that graces the dome-shaped ceiling.

The Heating Plant

Descending to the basement from the stairway on the stage one discovers deep down in the concrete cellar near the Pacific avenue side of the house a regular battery of huge boilers that have yet to be fired that the heated air may pass into the auditorium—but two turns to the right from the boiler room one discovers a huge machine that has already been in operation for the better part of a month—sending huge amounts of water-cooled air through the pipes that feed the auditorium.

This big machine resembles a gigantic squirril cage. It is built upon the same principles, but every brace in the squirrel cage is a monster fan that draws in the air as the big wheel revolves and feeds it to the big pipe that leads aloft. For all its size, it revolves noiselessly save for the hum of its motor and the soughing of the air that is drawn into its black interior.

Some of its power can be gained by the statement that the force of the air at its intake is almost strong enough to cause a man to lose his balance, and as for wearing a hat or opening an umbrella while standing in front of it—one could tackle a March windstorm with much better hopes for success.

In the Balcony

The balcony of the new house offers its features also. One of these is that it is provided with a generous amount of space for standing room regardless of the fact that it contains some 500 seats

The big features of the balcony, however, are the restrooms that are found at either end of it. They are handsomely finished in tasteful decorative detail and are complete in their equipment. Commenting upon the latter feature the owners of the new theatre said they were installing smoking stands in the ladies' restroom. When asked if this move was intended to encourage smoking among Dallas women they replied in the negative, and said that the innovation was simply to protect the beautiful oaken floors that have been placed in the room.

3,000 *Seats*

There are 3,000 seats, with the 2,500 gracing the main floor and the loges. The floor dimensions of the auditorium are 120x150 feet, with the balcony suspended in the rear. There is not a post in the entire house, which obviates an objectionable feature since "post seats" have been the bane of theatre-goers from time immemorial. There are twenty-one loges in the house, twelve of them being at the sides in front and nine extending across the rear of the building. These loges are handsomely carpeted and curtained-balustrated with the veined scagliola and separated with brass railings.

The projection room contains a battery of four Simplex machines, special Type S. battleship gray, each equipped with McAuley arc controls and Robins speed indicators, one Simplex spotlight and two 110 ampere Westinghouse motor generating sets, all furnished and installed by the Lucas Theatre Supply Company of Texas, Inc.

The Robins speed indicators are connected with auxiliary indicators on the musical conductor's stand and the manager's office.

The throw is the longest in this part of the country, measuring 136 feet from the projection windows to the fifteen by twenty Gold Fibre Minusa screen.

In addition to the type "S" Simplexes installed in the projection room, two Mazda Simplexes are used in the reviewing room of the house.

Prepared for Emergency

The possibility of emergency has been cared for with a great deal of care. The theatre may seem a long distance from Elm street—upon which the main lobby faces—and it is, but it is built flush against Pacific avenue on the other side and there are no impediments between the auditorium of the playhouse and the open air on this street. Ten spacious exits have been provided, through which the house can easily be emptied of a capacity audience in five minutes. Every department is equipped with its own fire hose, that have been built in on their reels in the walls of the theatre. Special precautions have been taken in the basement, where the heating and ventilating plants are installed.

This basement, which was hewn down eight feet in the solid rock, has been divided into different compartments, and each compartment has been partitioned off with heavy fire doors that can be closed upon a moment's notice. Special precautions have been taken in the boiler room and around the stage, where there is any combustible material.

An Interesting Feature

One of the most interesting features, from a purely technical standpoint, is the electrical system that governs the building. The switchboard on the stage, with its elaborate dimmer system, is one of the largest and most complete boards ever installed in the country. This board, which is seven feet high and twelve wide, cost some $8,000, and it controls the dimming of the lights. The light fusion is governed by converging four prime rays—red, white, blue and amber. The orchestra lights are also connected with this board and they are dimmed or brightened in perfect harmony with the rest of the theatre.

Another large board, governing the entire theatre system is located in the boiler room. The main switch is so large that it requires the two-handed strength of a strong man to pull it—and eight fuses that feed it are larger than standard pint measures.

The Huge Hope-Jones Organ

The orchestra will be augmented by a $50,000 Hope-Jones Pipe Organ, which is the largest in the South and one of the largest ever built. This instrument will be played by Carl Weisemann, a concert organist, and Dwight L. Brown, and will be no small part of the regular Palace program.

The organ itself is a great symphony orchestra, a large band, a collection of caliopes, factory whistles, fire gongs, door bells, rattles and various other instruments combined into one gigantic unit played by one person. It combines the functions of the pipe organ and the orchestral ensemble, and gives to one person, the

PROJECTION ROOM OF DALLAS PALACE
Showing the three special Type "S" Simplex projectors, spotlight and Peerless arc controls

INTERIOR VIEWS OF PALACE THEATRE, DALLAS

Above, left: the marble lobby; right, the grand foyer with its Persian rugs and Jacobean furniture. Below, left: the auditorium and balcony as seen from the stage; right, the comfortable and artistic ladies' writing and rest room

Announcing a New Eastman Product

Eastman Positive Film

WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

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A heavily nickeled pressed steel oil pan will fit any Power's Projector Head. Lengthens the life of the machine. Keeps the lower Magazine, film, stand and floor free from oil. Eliminates motor and speed control troubles. A necessity in every properly equipped operating room. PRICE $3.00 each.

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When desired the Projectoscope is fitted to project Safety Standard Films which are passed by The National Board of Fire Underwriters, for use without booth, thus complying with the strictest requirements of fire laws.

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Coming Soon!

The **American Ace** will soon be ready for delivery. It is somewhat larger, stronger, more powerful. It is not surpassed in beauty of design, quality of material, or perfection of workmanship and finish. It's the highest class portable projector ever made. If you are interested in a machine suited to auditorium, as well as class room, watch for future announcements.

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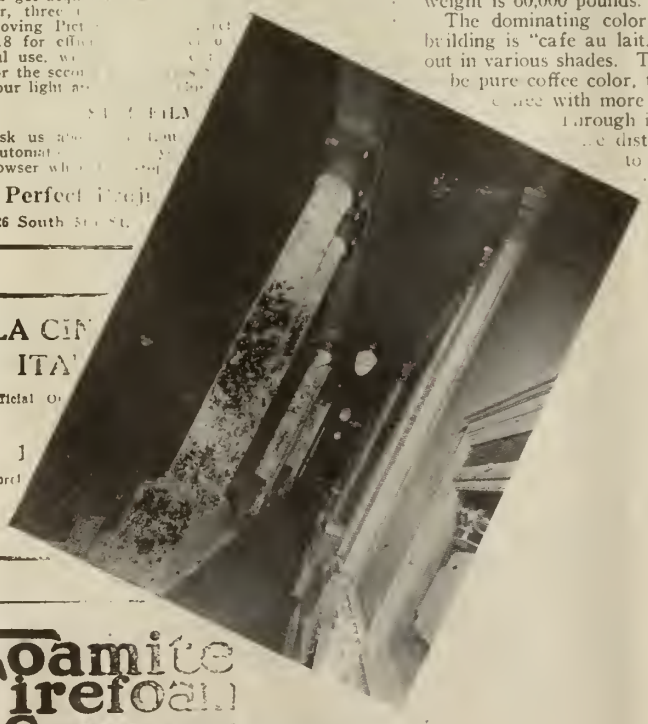

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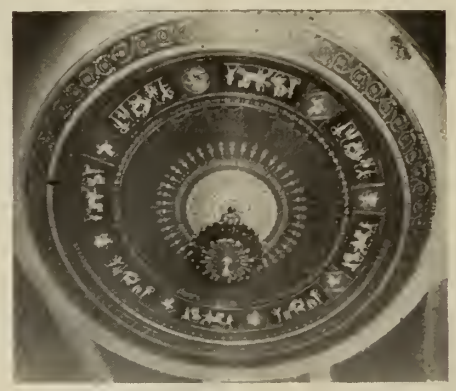
full complement of metal and wooden pipes, including such effects as the harp, xylophone, triangle, glockenspiel, cymbals, snare and bass drums, tympani, chrysoglott and orchestra bells. For the heightening of "tone pictures" and all kinds of "programmatic music" it provides incidental detail of percussion and sound in sleighbells, castanets, tambourines and effects



GREAT DOME AND CHANDELIER
Which are oustanding features of the artistic decorative scheme

imitative of birds, bees and animals, torrents, waves dashing on rocky shores and whistling winds.

The console, is built upon an elevator which can be lowered or raised at will.

This wonderful instrument contains 10,000 electrical contacts of sterling silver and its total weight is 60,000 pounds.

The dominating color scheme thrughout the building is "cafe au lait." This idea is carried out in various shades. These may be considered be pure coffee color, then coffee with a little ... with more cream, and coffee with ... through it all decorative touches ... distributed to heighten the ... to contrasts. Wedgewood ... contrast also, while the ... alt blue and old gold. ... tre gives at once

ONE OF THE COLONADES
The columns are of Scagliola, topped Roman gold capitals

the keynote to the general color scheme, in the blending of the coffee color of the walls and ceilings, the soft grey of the McMullen marble and the polychrome finish of gray, blue and gold in the treatment of the woodwork and display panels. Art metal and glass doors lead into the lobby, where the colors of Tennessee gray marble, the Adams ceiling, and terrazzo floor predominate. The foyer presents plastered walls of Adam ornamentation, with an alcove at each end containing an especially designed electric standard. The floors are of terrazzo, and the Walls are of white and gray marble panels.

The wall panels of the passage ways and main auditorium are tapestried in silken designs of cobalt blue and old gold, and the main ceiling is a revelation in the luxury of design. Its color scheme combines the same general tones that have been already outlined, but the center position is occupied by a dome resembling an inverted bowl of gold and ivory. The central motif is an allegorical frieze in bas-relief similar to the one in the Pantheon at Rome. From the middle of this panel hangs a chandelier with thousands of crystals.

On each side of the auditorium six tall and graceful columns of genuine scaglola form a handsome colonnade, and the stage is semicircled by a soft hued velour curtain that willl frame the symphony orchestra and the silvered projection sheet.

All loges in the theatre are surrounded by scagliola balustrades, divided by brass railings and curtained with blue velour hangings.

The art gallery on the second floor is reached by two wide stairways of marble, handsomely decorated in the general pattern of the auditorium. The mezzanine walk and balcony seats are separated by a scagliola balustrade.

Rest Room Decoration

The decorative scheme of the restrooms is distinctive also. The ladies' room is a spacious affair on the balcony with floor and panels of especial oak design, with an open fireplace and mantel. The lavatories are all finished in white marble and tile.

The men's smoking-room is at the end of the balcony. It is finished in fumed oak and is similar to the ladies' room in general plan and features.

The supreme touch to the decorative effects is given in the elaborate lighting system. Exquisite art medallion fixtures grace the ceiling of the balcony, while the centerpiece of the lighting system is the large chandelier of antique gold depending from the center of the dome, suffusing its light through its thousands of pendant crystals.

Laurence "Buddy" Stuart, an astute showman and one of the most popular managers in the Southwest is director-general. He was formerly city manager handling the Old Mill, Queen, Hippodrome, Jefferson and Crystal Theatres. He has in all a force of 107 subordinates ranging from ushers to musicians.

Skinner Bros. Mfg. Co. Increases Facilities

In order that it may be in a position to more promptly make installations of its heating and ventilating apparatus, the Skinner Bros. Manufacturing Company, of St. Louis, Mo., have acquired a factory in Elizabeth, N. J., covering three and one-half acres of ground.

The factory is of steel and brick construction, and is served by switches of both the Central Railroad of New Jersey and the Pennsylvania Lines.

This factory was secured for the purpose of manufacturing all of Skinner Bros. products for shipment east of Pittsburgh.

The general offices of the Skinner Bros. will continue to be located in St. Louis. The officers of the company are Fred A. C. Skinner, president, and Merrill G. Skinner, vice-president and secretary.

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SEEBURG ORCHESTRIONE ORGAN
Reason for Selling, Expiration of Lease.
TOOMEY & DEMARA
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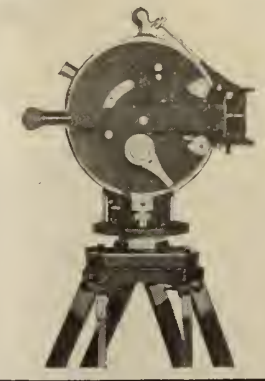

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AT LIBERTY—DAVIS S. MAYO, known ae moving picture machine expert, doing installing and repairing; owing to decrease of business in this line, will accept any opening as moving picture operator; union or non-union towns; can handle any job from billpostere brush to general utility man. Home address, Americus, Ga.

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OPERATOR—GENERAL THEATRE MAN: Powers and Simplex; locate anywhere; married; reasonable. Lawrence Webster, Elm St., Perry, New York.

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GET IN TOUCH with the many thousand men likely to be in need of the servicee you offer, through an ad in this department. It le the most economical way to connect with a job.

PROJECTIONISTS! High-class jobs are easy to get and keep if you know your work. Richardson's "Motion Picture Handbook for Managers and Operators" will wise you up on every detail of projection. Own it! Study it! Consult it! $4.00, postpaid. Chalmere Publishing Co., 516 Fifth Avenue, New York, N. Y.

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IF YOUR THEATRE ie for eale or rent, advertiee it in thie department. Then get ready to make the bargain.

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PAY CASH for photoplay houee, eeating 600-800. Must stand investigation. New York City-Brooklyn preferred. Box 211, Moving Picture World, New York City.

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MACHINES, theatre chaire and other equipment can be dispoeed of through your ad in this department.

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FILM BUYERS read this department every week for their film wants. Your ad here will get you a buyer.

NEGATIVES WANTED—Scenic, Art, Induetrial, Magazine, Odd Shote of Nature. Good price for any acceptable stories. ANIMATED FILMS, WESTLAKE, LOUISIANA.

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WE SELL Comediee, Dramae, Western, 1, 2, 3, 4, 5-reel subjects. CLAIRE PICTURES, 60 Graham Ave., Brooklyn, New York.

FOR SALE—Good Film. Comedies, weeterne, features, all lengths, $2.00 per reel. Lists free. H. Coleman, 414 Mather Bldg., Washington, D. C.

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BEACH, FASHION, AIRPLANE, or special news, or Scenic Motion and Still Views. Vogue News Films, 4455 Sunset Boul., Los Angeles.

Renovations and a New House for Schenectady

The new Palace Theatre, of Schenectady, New York, W. M. Shirley, president and general manager, is now closed for the summer season, and will reopen the latter part of August with eighteen hundred seats and the house redecorated and built anew.

When finished, it will have a brand new organ, costing twenty-five thousand dollars, a new ventilating system and four new Simplex projectors.

A new theatre shortly to be erected in Schenectady is the Capitol, in the Mount Pleasant section.

The house will seat one thousand, and is being built by the owner of the Grand Theatre, A. Dwor.

Will Rebuild Theatre During Slack Season

Monday, June 15, marked the last show to be given at the Majestic Theatre, Streator, Illinois. Bradford Drayton, manager, decided to close the show for the summer, and to employ that time in carrying out his idea in building a new house along the line of the theatre beautiful. That is just what the new theatre will promise—the theatre beautiful, with artistically arranged lobby, foyer and a stage that will house many prologues for Associated First National super-specials when the new theatre reopens in the fall.

Sig Samuels Will Open New Theatre in Atlanta

Sig Samuels, Associated First National franchise holder for Atlanta, Georgia, has announced the opening of his new Metropolitan Theatre in that city for July 4. Incidentally that date marks the fifth anniversary of the opening of his Criterion.

Experts in every line of theatre construction have been at work for more than a year on the Metropolitan and it gives every promise of being one of the most beautiful and distinctive houses in the country, it is said.

The initial offering of the new theatre has not been named, but it will be a First National Attraction. Willard C. Patterson, who has for five years been identified with Sig Samuels as manager of the Criterion, will have charge of the Metrôpolitan in the same capacity.

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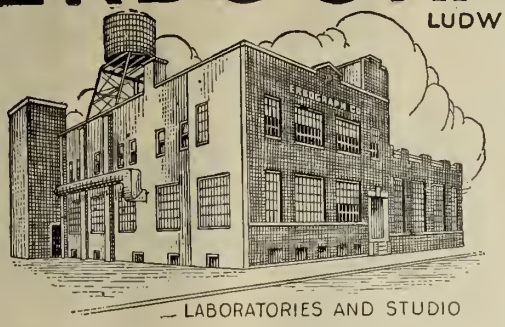

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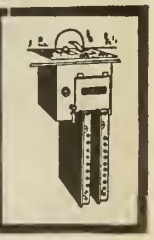

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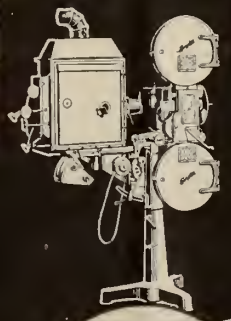

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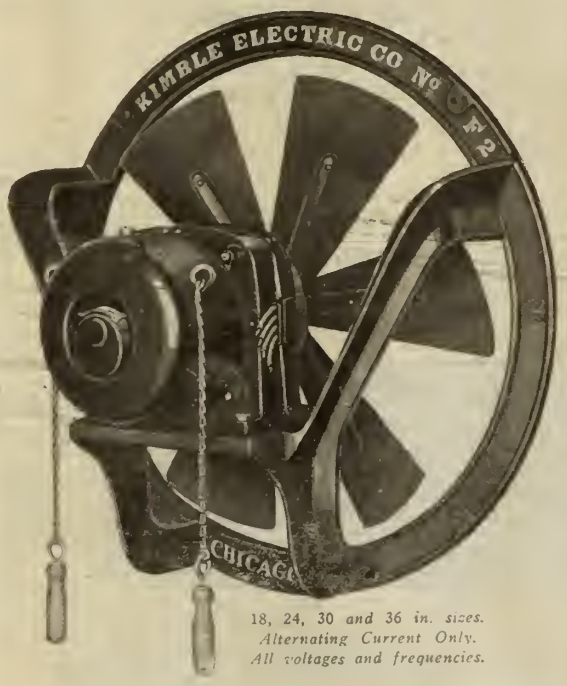

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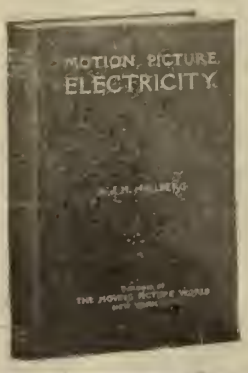

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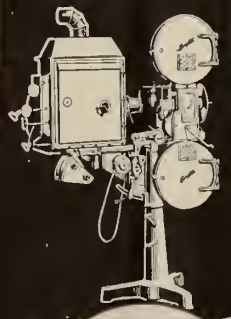

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"The HUGO JOU

HUGO BALLIN

UNIQUE is the position of Hugo Ballin in the directorial world today. Far and above all the rest he stands; a distinction that is his only after years of study and application. Renowned in the field of Art, he has brought to the screen that beauty of feeling and form which only a true artist can create.

"The Journey's End" is his masterpiece. Surpassing even his two recent achievements, "Pagan Love" and "East Lynne," it stamps him indelibly as a directorial genius. In it he has dared to do what has never been done in dramatic pictures before, and the great reward is his.

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THE YEAR'S MOST

BALLIN'S MASTERPIECE

RNEY'S END"

with

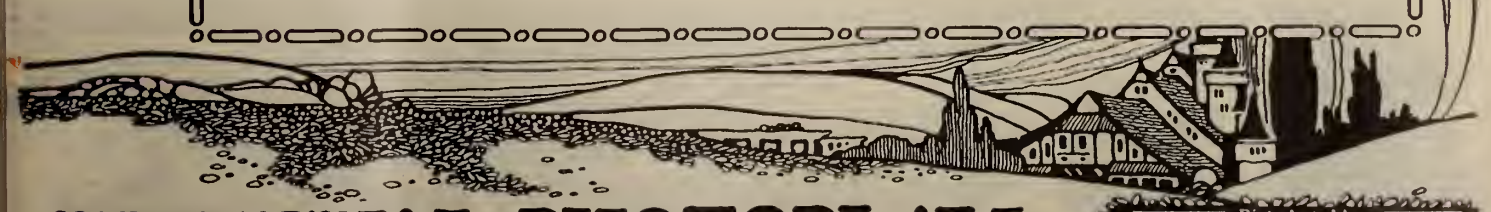
WYNDHAM STANDING
MABEL BALLIN
GEORGE BANCROFT

The first dramatic photoplay ever made without a single subtitle

"THE JOURNEY'S END" is the first dramatic picture ever produced without a single subtitle. Yet, withal, a perfect continuity, direction of the highest calibre, and superb acting have made the action crystal-clear.

The eloquent reviews of the trade press are lavish in their praise of it, and as one they acclaim Hugo Ballin, the producer, a genius for having made such progress in the art of motion picture construction.

"The Journey's End" is the most unusual picture produced in many months;—it has a box-office appeal that is unparalleled. The wide-awake exhibitor will book it immediately.



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"The HUGO JOU

What the Critics Say

Is an Undoubted Success

HUGO BALLIN chose to produce a picture that entirely omitted the customary subtitles, with the result that unless the onlooker was acquainted with the fact previously t would be some time before he realized the lack of printed matter, so clearly and completely is the tale narrated. *"The Journey's End" is an undoubted success.* The story is simple, direct and of a type that has a wide appeal, and the telling is interesting. Ballin is to be congratulated for giving the screen a novelty that is not merely a curiosity.

There is a tremendous audience for the kind of story "The Journey's End" relates. MOVING PICTURE WORLD, *July 2, 1921*

Action—Not Words—A Beautiful Film

HUGO BALLIN is the first producer to dare make a picture of any complication of story entirely without titles. Mr. Ballin has shown that it can be done provided there are artistic imagination and inventive resource to start with. The clarity of the film is remarkable.

Suffice it to say that Mr. Ballin's effects are those of a genuine artist, that his picture has *more imagination to a reel than the usual programme feature has in six.* Mabel Ballin has the leading part. For clear, transcendent beauty, for perfection of feature that epitomizes all of W. T. Benda's work, she surpasses the whole galaxy of the so-called film stars about whom is raging the press-agented ballyhoo. *If Broadway does not see her and Mr. Ballin's "The Journey's End" it will be a shrewd loss to Broadway.* NEW YORK EVENING POST, *June 17, 1921*

A Remarkable Picture

EVERYTHING considered, this is a most remarkable picture; one which establishes the fact that Hugo Ballin is not only an expert in making pictures, for which he is already famous, but is as well a director of intelligence, imagination and skill.

Mr. Ballin has taken a story and developed it in a way that makes it fine entertainment. He not only avoids the usual conveniences and stereotyped ways of the average director, but he tells the story in every detail without the use of a single title. This has been done previously, but never, so far as we have observed, with a dramatic story that was difficult of expression in picture form no matter how many titles were used. But Mr. Ballin has accomplished the apparently impossible—and his continuity is flawless.

"The Journey's End" is also splendidly acted. Mabel Ballin is a pretty and appealing heroine. George Bancroft, a newcomer to the screen, gives a performance as an uneducated mill hand that stamps him as an actor of rare ability and great promise.

The picture has been made exceedingly human and characterized as it is by fine acting, direction that gets the most from each scene, with its unbroken continuity through the elimination of titles, it will stand as a model for what the picture producer should strive for. Especially is this true of the title proposition. It demonstrates that pictures can be made without inserting a book of explanations and any step in this direction needs encouragement.

MOTION PICTURE NEWS, *July 9, 1921*

BALLIN'S MASTERPIECE

RNEY'S END"

Is a Masterpiece

IF any one should have made a prediction that the day would come when dramatic pictures would be made without a single subtitle, he would undoubtedly be considered either a theorist or a dreamer, and yet such a dream has been accomplished in "The Journey's End." *There is not a single subtitle in it, . . . and yet the action is crystal-clear.* This feat has been accomplished by intelligent construction, more intelligent direction, and skilful acting.

"The Journey's End" is a masterpiece, no matter from which angle it is viewed. The interest of the spectator is so aroused that he becomes a participant in the unfolded drama; he feels the sorrows of the characters as intensely as the characters themselves feel them; and when the trials of these characters are over, he rejoices equally as well. The story is so different that it should prove a relief to the picture-goer who has been bored by so much sameness.

Director Hugo Ballin should be congratulated for this accomplishment. Mabel Ballin does excellent work; so does all the supporting cast. *Pictures of this type add class and distinction to a theatre.*

HARRISON'S REPORTS, *June 25, 1921*

We Have Seen Nothing to Surpass This Picture

THIS is the first screen drama shown without one subtitle or a single word of explanation. For exquisite artistry, flawless production and acting of the highest calibre *we have seen nothing to surpass this picture.* It is an achievement for Mabel and Hugo Ballin. Their efforts inaugurate a new development in picture construction.

Nothing more eloquent, more enthralling or satisfying has been produced in films . . . the scenes are a mere trifle compared to the compelling values of the story.

Mabel Ballin has never contributed finer work to the screen. No better selection of the wealthy mill owner than Wyndham Standing could have been thought of. The part of the uncouth ironworker was taken by George Bancroft, and at moments he almost ran away with the acting honors. The atmosphere is perfect and the photography exceedingly fine, especially of the gardens in Rome.

Exhibitors will make no mistake in booking this picture, which will please the highest class audience and also supply interest for the masses.

THE BILLBOARD, *June 25, 1921*

A Photo-Dramatic Triumph for All Concerned

THERE *hasn't been such an unusual production in months.* There are so many unusual things about "The Journey's End" that one can hardly mention them all, but the biggest thing of this kind is the fact that just when the story seems to develop into the ordinary plot an original turn is taken and things happen that you least expect. This element of surprise and suspense holds the attention of the spectator and places this feature on a high plane

The acting is by far the best we have seen in a long time. Mabel Ballin, beautiful and talented, makes a truly wonderful character of the girl, playing it to perfection. As to George Bancroft we heartily agree with Mr Ballin that he is a "find" His work in the role of the ironworker places him in the front rank of character actors. Others worthy of real praise are Wyndham Standing J. Webb Dillion, and the child, Georgette Bancroft A screen story that can be listed as *a photo-dramatic triumph* for all concerned *a genuine success from every angle.* THE MORNING TELEGRAPH, *June 19, 1921*

Is a Big Picture

THE story is well told, the continuity being well established at all times without a slip-up on the part of the director in planting his points.

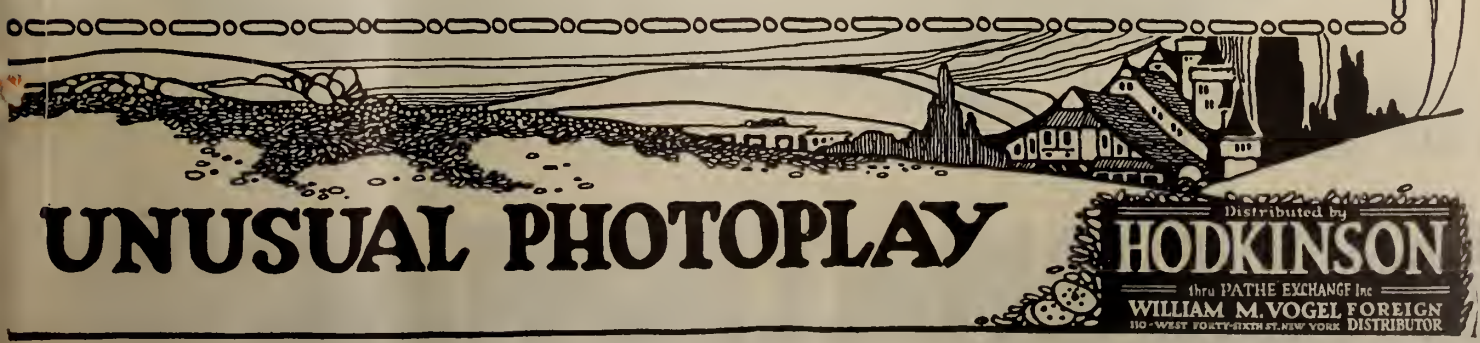
Although short in numbers the cast has been well selected *"The Journey's End" is a big picture.* It is a new departure in film making and for the initial production along these lines is commendable.

VARIETY, *June 24, 192*

Class AA—Exquisitely Staged Drama Presented Without Subtitles

IT is needless to draw attention to the fact that when a moving picture, and especially a serious drama, can be presented on the screen intelligibly without the aid of subtitles, its technique must be well-nigh perfect. "The Journey's End" is just such a picture. The story as presented stands out with cameo-like clearness. It is exquisitely staged and contains a rare degree of spirituality, which is due partly to Hugo Ballin's conception and development of an absorbing theme, and partly to the delicately beautiful outline of the character of the girl by Mabel Ballin. The moral standard is kept always on a high plane, causing the picture to bear *a very marked contrast to other productions.* George Bancroft and Wyndham Standing both do excellent work, and the child, Georgette Bancroft is unusually clever.

SCREEN OPINIONS, *June 27, 1921*



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INTERNATIONAL NEWS ALWAYS FIRST

An Open Letter to Exhibitors

By R. S. COLE

President R-C Pictures Corporation

Those who comprise the motion picture industry will no doubt have noted in the newspapers and trade publications the registration of R-C Pictures Corporation, and I think it propitious at this time to make a plain statement in connection with this step and our business in general. What does this announcement of the registration of R-C Pictures Corporation mean to the exhibitors and to the public?

It means that Robertson-Cole Company after having experimented in the motion picture business as producer and distributor for practically two and one-half years has reached the conclusion that the business justifies the incorporation of all its interests, putting its motion picture business on a permanent, solid foundation, rather than continuing the business as a partnership with other commercial interests.

CHANGES MADE ARE FOR THE BETTER

Any change that may be made under the R-C Pictures Corporation will be only for the better. The R-C Pictures Corporation starts out with the experience it has gained, and with the determination to give to exhibitors the class of productions which will justify the expectation that it will continue to build more firmly than ever its permanent prestige in the industry.

Too much stress cannot be laid on the psychological effect at this time, of the announcement of formation of a corporation of such magnitude. In the first place, a $4,000,000 corporation in the motion picture industry is one of the largest that has ever been announced, when the fact is considered that it represents a real and bona fide investment, not watered by bonus stock, by a cash valuation on good will, nor on any other item than actual investment.

In the second place this announcement is made at a time when the business of the world is suffering serious depression, and when such a step would not be taken unless it showed that our confidence in the motion picture business justified it.

It has been our effort to surround ourselves with an organization second to none in the motion picture industry, and it will be our aim to keep that organization at the highest pitch of efficiency in every department; that it may establish a new precedent of service to exhibitors and to the public.

A RECORD OF SPLENDID PRODUCTIONS

When so many rumors of a disconcerting nature are rife, it must certainly be an advantage to the exhibitor to offer to his patrons the product of a corporation with a record behind it such as that of the Robertson-Cole Company—a record of splendid productions—productions that touch the heights of motion picture art; that are clean, wholesome and entertaining. And it will be the purpose of R-C Pictures Corporation to maintain that record and maintain it as a permanent policy.

R-C Pictures Corporation now controls the interests of Robertson-Cole Co. Division of Films, Robertson-Cole Distributing Corporation, Robertson-Cole Realty Corporation, Robertson-Cole Studios, Inc.

The Robertson-Cole policy of honesty of purpose will be continued, and it will be the effort of every person in the organization to give to exhibitors the best of productions on the fairest of terms, with an assurance of fair dealing in every business transaction.

R-C PICTURES CORPORATION OWNS NO THEATRES

R-C Pictures Corporation is formed to produce and distribute motion picture productions. It does not own, control nor operate any theatre, and does not, therefore, come into competition with exhibitors. It is not the purpose of R-C Pictures Corporation to enter the field of exhibition of motion pictures, nor to compete in any manner with its exhibitor patrons.

R-C Pictures Corporation takes this means of publicly thanking those exhibitors who have done so much to sustain Robertson-Cole Company, and to encourage it as a wholly independent producing and distributing organization, and to bespeak a continuance of that good will which is, after all, the most valued asset of the newly-formed organization.

R-C PICTURES CORPORATION

(ROBERTSON-COLE)

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NEW ORLEANS
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OKLAHOMA CITY
OMAHA
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PITTSBURGH
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ST. LOUIS
SEATTLE
WASHINGTON

Mr. William Fox wishes to thank the exhibitors for the avalanche of congratulatory messages and proposals on the published announcement that his special features will be released direct to the motion picture theatres of the United States and Canada.

In addition to the special productions previously announced two more are added to the list.

THEY ARE

THUNDERCLAP

—

A

VIRGIN PARADISE

The first eight special super-features for 1921-1922

OVER THE HILL

A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT

SHAME

PERJURY

FOOTFALLS

ZANE GREY'S
THE LAST TRAIL

THUNDERCLAP

A VIRGIN PARADISE

As announced, requests for bookings are being examined in the order of receipt; if there is any delay it is entirely due to the consideration given to each application.

Each exhibitor who is not informed as to the special pictures to be released through this department is respectfully referred to the largest exhibitor in his territory regarding the value of these productions.

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SPECIAL FEATURE DEPARTMENT

FOX FILM CORPORATION

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URBAN POPULAR CLASSICS

They lend prestige *to* the theatres which play them just as they are given prestige *by* the theatres which play them.

As Savini Films, Inc., advertises in Atlanta:

> "The Kineto Review, *'Was Darwin Right?'* has the distinction of appearing on the opening program of the Metropolitan."

It is a distinction to appear on that program. It is also a distinction to play the *Kineto Reviews* and *Movie Chats.*

Exhibitors who are building *now* for the *future* are booking these single reels that are

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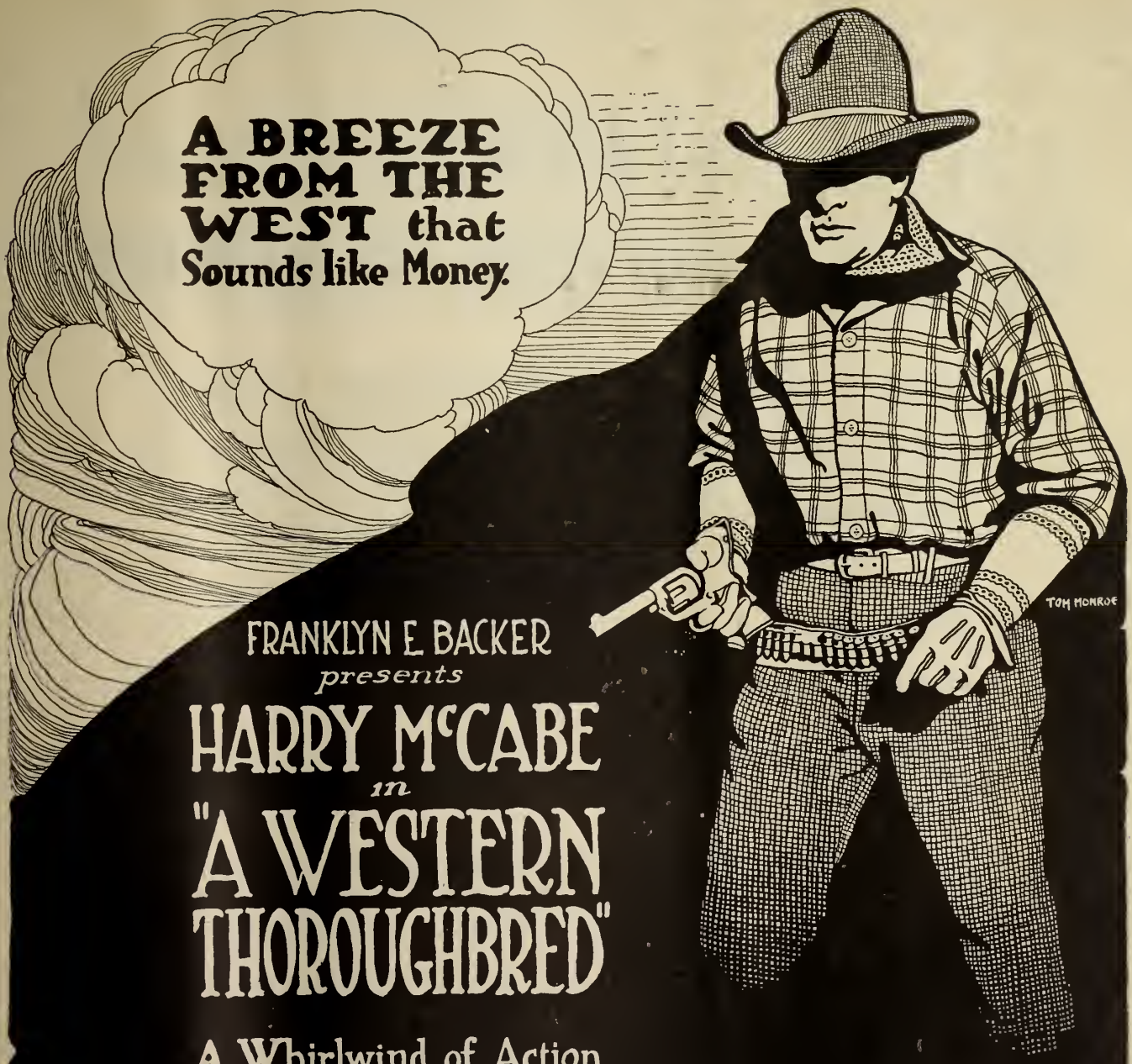

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IF IT'S AN "HORIZON" - IT'S A PICTURE!

1178
NEW EXHIBITOR READERS

Our new audit statement will soon be ready for general distribution.

It shows a very marked improvement over the audit of December 31st, 1920.

Each important classification has grown—especially the exhibitor circulation—which has jumped **1178** in the last six months.

The influence of this publication will be greater in 1921 than in any year of its history.

MOVING PICTURE World

First in Character
First in Influence
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SQUARE AND RELIABLE!

With reviews of moving pictures by showmen for showmen, giving a fair appraisal without fear or favor

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leads the field so far ahead that there is no second. Week in and week out read the reviews written for the exclusive service of moving picture

E X H I B I T O R S

Big! Important! Watch for It!

Look for the next issue of "FRANCHISE"—out in a few days. A complete catalogue of First National's forthcoming releases. Also full information on current and past subjects. Some good things you can't afford to miss!

Joseph M. Schenck
presents

Norma Talmadge

in

"The Sign on the Door"

Produced under the Personal Direction of Herbert Brenon

THIS is the biggest and best picture in which Norma Talmadge has appeared. A play of tremendous intensity, it lends itself to her great emotional powers. Channing Pollock who wrote this stage success, says he is amazed at the force and truth with which the star and director transformed the play to the screen.

Adapted to the screen by Mary Murillo and Herbert Brenon; photographed by Roy Hunt; technical director, Willard Reineck.

Joseph M. Schenck
presents

Constance Talmadge

in

"Wedding Bells"

Adapted by Zelda Crosby from Salisbury Field's play of the same title.

"ANOTHER winner for Miss Talmadge," says the Exhibitors Herald. "It met with success as a stage play, and as a screen comedy undoubtedly will be acclaimed as one of Miss Talmadge's brightest, wittiest plays. It is the best thing she has done in some time. Its exploitation possibilities are limitless, and it will bring in big returns."

A Chet Withey production; photographed by Oliver Marsh; technical director, Willard M. Reineck.

Katherine MacDonald
Pictures Corpn.
B. P. Schulberg, President
presents

Katherine MacDonald

in

"Stranger Than Fiction"

Story by Charles Richman and Albert Shelby Le Vino; directed by J. A. Barry

THE American beauty in four delightful and fascinating roles—a picture filled with thrills and action. The aeroplane stunts in this picture are exceptional. There is a take-off from the roof of a city skyscraper, a battle on the wings a mile high, a leap from a burning plane in a parachute, a man caught in mid-air by a grappling iron and hauled to safety. The picture will take your patrons through the highest plane of society down through New York's criminal haunts in Chinatown.

Louis B. Mayer

presents the inimitable star

Anita Stewart

in

"Playthings of Destiny"

A PICTURE that takes you from the snow wastes and ice fields of the far north to the luxuriant tropics. The fascinating story of a girl who lost a husband in a blizzard and won him again in a tornado —the strange pranks that fate played on a girl's heart.

Story by Jane Murfin and Larry Trimble; directed by Edwin Carewe; scenario by Anthony Paul Kelly; made by the Anita Stewart Productions, Inc.

FIRST NATIONAL ATTRACTIONS

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 23
1 9 2 1

Confidence

IN step with the onmarch of progress and with initiative, as well as vision, the Michigan Motion Picture Exhibitors' Association has issued an important document which contains the cure for our industry's chief malady. It is so in line with the entire record of our own editorial expressions that we herewith publish the document fully in order that all the industry may read it and follow its wise counsel.

The straight words against pessimism and gloom are as follows:

Confidence is a peculiar combination of hope and anxiety blending together. As hope increases, anxiety decreases, and when anxiety has diminished to the vanishing point, as a result of hope indefinitely increased, confidence results.

Faith without work is dead. Likewise hope without work is useless.

Confidence in yourself, your business, your fellowmen, your town, your community, your organization, and your future, followed by vigorous and aggressive work is a stimulant that will sustain business now and in the future.

As long as more people are talking pessimism and spreading gloom, than are talking optimism and radiating sunshine, firm conditions in business cannot prevail.

It makes no difference how discouraged you may feel, it isn't going to help to tell your friends about it. In fact, the telling will leave you and them in a weaker position to carry on.

The worst shock of the recent slump is over. Your job is to keep on plugging your hardest during the summer, and thus get in line to participate in the results that are bound to accrue soon.

Let your message at all times be of optimism and confidence.

Michigan leads the way. Let all other states and all their organizations follow this lead. It is constructive, it is sane, it is the course of success.

Arthur James

Our Political Beginning

Movement Launched by Marcus Loew Places Power and Responsibility with Exhibitors

THE screen's entry into politics as set forth by Mr. Marcus Loew, an exhibitor with the largest number of theatres in the United States under his individual control, is so far-reaching in its effect that even the hot weather could not distract the attention of the business from this important subject.

After a very careful investigation of the facts and a consideration of the principles involved, Moving Picture World on April ninth last editorially proposed the course that now has been followed. In order to make this plan effective it is necessary that every State in the Union give it consideration and endorsement through the organized exhibitor body. We are assured that such consideration will be given, and that by September the country will be ready for the concentrated effort wherever elections are to be held.

To reiterate the plan and to keep it within proper bounds we must consider the following:

The screen must keep itself absolutely divorced from partisanship. Each candidate, from minor to major office, will be asked practically this question: "Do you favor a free screen or do not?" If the candidate expresses himself as favorable to a free screen, then regardless of politics the screen should give him every possible help and consideration without cost to himself. Where all of the several candidates for public office express themselves favorably, then equal representation should be given so that each may tell his story to the public.

This is purely the exhibitor's opportunity, as the exhibitor in control of his own screen is the only one who can exercise this power. Rightly used it will mean not only the freedom of the screen but a restoration of the spirit of liberty in American government.

A power so great as this should be used with the utmost care. Exhibitors in every community should work harmoniously and co-operatively. Personal differences and business rivalries should be subordinated, and in fact buried in so far as this plan is concerned. Just as in time of war political parties forgot their differences and united on a common ground of self-defense and united offense, so every theatre in a given community should get in line on a single plan of action.

It seems to us that the best method would be to operate through the State organizations under advice from the national organization. Local conditions will make some changes in the general plan, but the absolute principle of non-partisanship must be adhered to if the greatest thing ever devised for the liberty of the screen is to be really effective.

On the following page we reprint the editorial of April ninth, because it contains information that will bear re-reading.

This publication is back of this movement with all its strength, and will welcome communications from exhibitors throughout the nation which will contain constructive suggestions.

These will be turned over to the proper authorities in the national organization and such of them as are generally helpful will be printed for the good of all.

Pictures and Politics

An Editorial Expression Reprinted from Moving Picture World's Issue of April 9, Because of Its Bearing on the Great Plan

BECAUSE it pictures and makes alive the things it seeks to present, the screen is believed as no other human expression is believed. If we actually see a kindly man give alms to a beggar we could not find farther or more convincing proof if a book were to be written about it. If we see a hero in the very act of heroism no pen could hope to supersede or amplify the definite impression which this act itself leaves upon us.

Because the screen is a means of human expression its influence is limited only by the soundness of its logic and the convincing nature of its story. Dominated by great minds, with the power to tell a story in motion, the influence of the screen is limited only by a failure of persons to see it.

These observations are by way of preface to a word about Pictures and Politics. By politics we mean the system whereby persons are elected to public office. It has been argued that the screen would be forever divorced from politics, but we do not subscribe to this dictum because the screen is today being made the football of politics and the politicians. The sinister tail is wagging the great and powerful dog. **A mighty force yet to be fully harnessed, a power greater than limitless Niagaras, could take the governments of the world and remodel them, improve them, perfect them and make those who proclaim themselves public servants become such in fact as well as in popular fiction.**

The screen would fail as an influence for evil, but it could succeed and finally it will succeed as an influence for good. Among the good things it will do will be the elimination of reformers, whose tolerated trickery is a ghastly commentary on the credulity of the people.

It would destroy utterly and throw into the political scrap heap leaders who would impose their personal wishes upon the public, greater because they have a shrewd ability for organization. It would take the hypocrisy of the world and unmask it. It would make evident, even to those of small minds, the false man and the quack. It would make our earth a finer place to live in and would, setting standards of service as against words, set the human house in order.

The greatest minds in the world today would find moving pictures a field limited only by their own genius. As they were great, so would their influence increase. As they were wrong, so would they find themselves defeated, for one of the peculiar things about the pictured action is that the false cannot be made to seem the true. Titles will not do it; atmosphere will not do it and action will not do it. Therefore, as the human family develops through the aid of the screen, so will it become more difficult for hypocrisy to be popular, for vice to seem attractive, for villainy to be applauded.

To reduce our thought to a practical application, **the screen should enter politics, and enter it as soon as possible, upon a non-partisan basis**, demanding first the liberty to express itself unhampered and unfettered and then, freed, turn to the fulfilment of its mighty purpose, to broaden and to improve as humanity broadens and improves and responds to its leadership.

We Call on All the Industry

Exhibitors, Distributors, Producers, Trade Papers and All Elements are Urged to Participate

THE screen's participation in politics on a strictly non-partisan basis is the most important move in the history of our business. Moving Picture World has been requested, as a neutral publication devoted to the best interests of the entire industry, to take the initiative and bring about a harmonious co-operation, so that the screen can operate unitedly for the common good.

We, therefore, specifically invite Mr. Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, Mr. William A. Brady, president of the National Association of the Motion Picture Industry, together with all exhibitors, all producers and all distributors, and including Motion Picture News, Exhibitors Herald, Exhibitors Trade Review, the Morning Telegraph and Wid's Daily, together with such publications as devote space, whole or in part, to the interests of the screen, to join wholeheartedly in this movement.

The project is so great that every organization, every publication and every individual should cast aside any personal rivalries or differences so that nothing may stand in the way of the complete success of this mighty project.

Mr. Marcus Loew, with his great chain of theatres, is already committed to the plan. Mr. Adolph Zukor very publicly pledged the entire resources of his organization to aid in any and every way, and we herewith present a frank letter from Mr. J. D. Williams, manager of Associated First National Pictures, Inc., which places that organization squarely on record as furthering the plan so long as it is kept fair, clean and definitely to its purposes.

We venture to believe that there will be no hanging back and that each will do his enthusiastic best to make this movement fully 100 per cent. effective throughout the United States. Mr. Williams' letter is as follows:

'MR. ARTHUR JAMES,
"Editor-in-Chief, Moving Picture World.

"Dear Mr. James:

"Confirming our verbal understanding with you, that the Moving Picture World will assume complete and entire responsibility for the leadership, direction, and operation of the plan which seeks to apply the influence of the screen to defensive purposes against legislation inimical to the best interests of the Industry, we are referring to you the pledges of co-operation and sincere support which we have received from a number of the members of Associated First National Pictures, Inc., feeling confident that each of these members will gladly and willingly renew this pledge and extend to the Moving Picture World in this undertaking their fullest co-operation with the knowledge that the confidence so reposed will be respected in every sense and particular.

"As we pointed out to you in our conference, this effort to obtain the co-operation of exhibitors for strictly defensive purposes can be made the nucleus of an undertaking that will have a nation-wide significance and an influence which, if properly and honestly directed, will rank second to none in its possibilities for the accomplishment of fair and justified measures which the Industry sorely needs.

"It is with the distinct and absolute understanding that the Moving Picture World publicly dedicates itself to this merging of screen influence and pledges an absolute neutrality in its direction and supervision that Associated First National Pictures promises its fullest co-operation and the support which will come from its membership of independent exhibitors under its recommendation to each of these members that a neutral ground has been provided for the establishment and operation of a Screen Defense Plan.

"Very truly yours,
"J. D. WILLIAMS,
"Manager."

Theatre Men Pledge Support

Dedicate Their Screens to the Fight for Freedom on Non-Partisan Basis

Moving Picture World will act in any capacity which the situation suggests under the sole condition that the movement receives the hearty support of all the elements above named. Such expressions of opinion as members of the industry may desire to make public we will give space to, and we will take the liberty of calling on all who are in a position to help.

Now is the time to begin in order that the fall elections will not find us unequipped or unprepared.

The following exhibitors have already signified their willingness to co-operate with any movement that has as its object the freedom of the screen.

Alabama—Sinon Theatre, Demopolis; Putnam Theatre, Fayette; C. L. Hackworth, Huntsville.

California—W. F. Jensen, Pasadena; J. A. McNear, Jr., Petaluma; Robert S. Jensen, Glendale.

Connecticut—Lawrence Theatre, New Haven; Walder Bros. and Nussenfeld, Bristol.

Colorado—V. W. Footman, Colorado Springs.

Georgia—R. H. Hightower, Dublin; Sig Samuels, Atlanta.

Idaho—Twin Falls Amusement Co., Twin Falls; C. and A. Amusement Co., Pocatello.

Illinois—John Voumvakis, Chicago.

Indiana—W. F. Warnford, Lawrenceburg; A. F. Brentlinger, Fort Wayne.

Iowa—Baker-Dodge Theatres, Keokuk; Latta and Young Clause, Harlan; James Boyle, Fort Madison.

Kansas—Liberty Theatre, Marysville; Charles N. Barron, Augusta; M. B. Shanberg, Hutchinson.

Kentucky—Leo F. Kieler, Paducah; Cherokee Amusement Co., Louisville.

Maine—Wilbor A. Sea, Eastport.

Maryland—Evans Bros., Lonaconing; McDonald and Hutchins, Baltimore; Palace Theatre Co., Frostburg; Dewing Earl Jones, Centreville.

Massachusetts—Francis Powell, Northampton; Julius Meyer, Boston.

Michigan—Paul J. Schlossman, Muskegon; D. J. Kulaszewicz, Bessemer.

Minnesota—H. A. Brumund, Thief River Falls; H. J. Longaker, Alexandria.

Missouri—J. E. Haggard, Nevada; Sponsler and Goldstein, Kansas City; Spyros P. Skouras, St. Louis.

Montana—Albert Nadeau, Anaconda; Simon Turner, Missoula.

Nebraska—H. A. Bubuque, Alliance; J. E. Kirk, Omaha.

New Mexico—Liberty and Fort Bayard theatres, Silver City.

Nevada—Majestic Theatre, Reno.

New York City—Frank A. Keeney.

North Carolina—Strand Amusement Co., Canton; W. C. McIntyre, Fayetteville.

Oregon—Grenleick and Matlock, Pendleton; Terwilliger and Patrick, Klamath Falls.

Pennsylvania—Strand Theatre Corporation, Sharon; Meadsville Theatre, Meadsville; J. W. Scherer, Johnstown; George W. Bennethum, Philadelphia.

South Dakota—C. F. Hansen, Redfield; Ryan Theatre Co., Madison.

Virginia—Amuzu Theatre, Crewel.

Washington—J. W. Allender, Spokane; M. W. Mattecheck, Kennewick.

West Virginia—Kanawha Amusement Co., Charleston; F. C. Smoot, Parkersburg; James Velas, Wheeling.

Wisconsin—W. R. Vincent, Oconto Falls; A. S. Rockwell, Richard Center; W. C. Judson, Portage.

Washington Again Blocks Censorship; District Commissioners Wield the Axe

CENSORSHIP has again received a setback in Washington. Advices received by the National Association of the Motion Picture Industry from its Washington bureau conveyed this cheering news.

Recently Senator Myers, of Montana, introduced a bill in the Senate providing for a Board of Motion Picture Censors for the District of Columbia. It was referred to the Congressional District Committee, which in turn referred the matter to the District of Columbia commissioners for report.

On Thursday, July 7, the district commissioners reported unfavorably upon the proposed measure and advised the Congressional District Committee that the Washington public is not in favor of censorship and that any need for stricter regulation of motion pictures in the district had been amply met by the recent amendments to the police rules, proscribing what can be shown upon the screens of Washington.

Crafts Rebuffed

The defeat of Senator Myers' bill is looked upon as a rebuff to the International Reform Bureau, of which Dr. Wilbur F. Crafts is the head. Senator Myers is a member of the advisory council of the International Reform Bureau, and while Dr. Crafts himself has protested that he is against legalized censorship, the fact that Senator Myers is identified with the bureau is generally regarded as indicative that the Washington censor bill was sponsored by the professional reformers who operate under the name of the International Reform Bureau.

This is the second time in a few months that film censorship has been defeated in Washington. Late in the winter Dr. Crafts brought the matter up and a public hearing was held by the district commissioners. At that hearing the National Association was represented by D. W. Griffith, Gabriel L. Hess, chairman of the censorship committee; Paul H. Cromelin, C. C. Pettijohn and Frederick H. Elliott, executive secretary of the National Association. The Washington exhibitors, represented by Harry M. Crandall, George W. Fuller, president of the local exchange managers' association, and others also attended the hearing and a strong anti-censorship argument was presented.

Ginsberg Makes Plea for Sales Managers' Body Among Distributors

Formation of a sales managers' organization among motion picture distributors, corresponding in purpose and conception to the present Associated Motion Picture Advertisers Association, was the plea expressed by Henry Ginsberg, domestic sales manager of Educational Films, in an address before the A. M. P. A., July 7. Such a sales managers' organization, he contended, would solve many of the difficulties of the distributors, bring about greater co-operation and work to the mutual advantage of all the distributing companies.

He protested against double bills (bargain bills) declaring that they were unnecessary to bring patrons into the theatres.

Al Christie, producer of Christie comedies, on his first trip east in five years, spoke of the stringent measures being taken by producers to make better pictures.

"The attempt today at the west coast is not to make as many pictures as possible, but to make them better than anything else," he said. "Quality is the determining factor. They are cutting out the temperament and getting down to real work and the directors who harmonize with this requirement are getting steady employment and glad of it."

Wells Hawks presented the A. M. P. A. with photographs of U. S. S. Mexico and Pennsylvania, together with the letter of appreciation from the Navy Department for the A. M. P. A.'s efforts in sponsoring the public presentation of the government film, "Our Navy in Action."

The meeting was held at Brown's Chop House pending alterations at the Cafe Boulevard, where the A. M. P. A. has been meeting in the past.

Daily Retracts Charges Made Against Producers

Under the caption, "Better Motion Pictures," the Daily News of New York has editorially recanted from its previous attitude of hostility toward producers, who were recently accused in its columns of "Capitalizing Indecency" by featuring notorious women in the films.

This change of front was brought about by a letter from William A. Brady, president of the National Association of the Motion Picture Industry, to the editors and publishers of the paper, in which Mr. Brady took vigorous exception to the editorial and pointed out the fact that women of unsavory reputation had been barred from the industry and that producers and distributors are earnestly endeavoring to preserve a clean and wholesome screen. He concluded with the suggestion that an apology was due to the reputable men of the industry upon whom a stigma had been placed by the unfair and untruthful accusation.

In its reply to Mr. Brady, the Daily News states it does not feel that an apology is due, but the whole tenor of the "Better Motion Pictures" editorial is in itself an apology.

Just before his departure with the Oliver Morosco company for Natchez, Miss., to picturize "Slippy McGee" under the direction of Wesley Ruggles, Edwin Stevens checked over his record of engagements for the last three years and found that he had appeared in 134 films in that time. Which is keeping tolerable busy.

WHAT WOULD THE WORLD—AND THE WOMAN—DO WITHOUT COMPETITION?

There's nothing like being a lioness among the laddies, discovers the heroine of William De Mille's production of Knoblock's "The Lost Romance." The featured players are Conrad Nagel, Lois Wilson and Jack Holt

Sydney Cohen Notifies Famous Players Reparations Committee Has Been Named

THE following statement is made by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, 1482 Broadway, New York:

Acting under the authority conferred by the national convention at Minneapolis, I have this day (July 12) sent a letter to Adolph Zukor, president of Famous Players-Lasky Corporation, informing him of the appointment of a committee to meet him for the purpose of adjusting complaints and grievances of exhibitors against his organization.

This matter concerns primarily unfair competition of Famous Players-Lasky in the exhibiting field. Mr. Zukor solicited an opportunity to appear before the executive committee of our organization at Minneapolis. This opportunity was accorded to him. He fully and freely admitted the breaking of his former pledges and professed to have experienced a thorough change of heart. He promised to comply with any conditions which the executive committee might want to impose upon him, offering repeatedly to give carte blanche to the committee and its officers.

The executive committee had neither the desire nor the authority to take definite action in the premises; indeed, the executive committee wanted Mr. Zukor to go before the convention, but respected his wishes when he declared that a discussion on this subject with the thousand odd delegates would prove impracticable. His admissions and offers might have been accepted, but the committee thought it better to have all further proceedings entirely in the open.

I want to say that every opportunity will be given by the committee to Mr. Zukor to translate his promises and professions into deed. The keynote of all these conferences must be reparation to the aggrieved exhibitor. It must be established, once for all, that men, whether individuals or groups, cannot use our own money to come into unfair competition with us.

A complete reformation of the present contract and the system under which it has grown up must form part of the program of reparation. Every exhibitor must of right be furnished with a copy of every contract he signs, and this must be done at the time of signing.

One other inequitable but altogether too common practise will be brought to the attention of Mr. Zukor. Where an exhibitor has been using Famous Players pictures or any other brand of pictures for a considerable period of years, we believe that he has established a sound equitable value of which he should not be deprived arbitrarily. If such an exhibitor has built up a steady patronage for this type of picture, it seems contrary to all the rules of fair play to have the producer of these pictures establish himself in this exhibitor's community as the exhibitor's competitor.

Let me add that the Motion Picture Theatre Owners, and I sincerely believe Mr. Zukor, as well, fully appreciate the importance of these conferences. We hope that the results finally arrived at will furnish new precedents and will usher in a new and better era in all dealings between producers and distributors on the one hand and theatre owners on the other. We hope that the entire industry will profit by these object lessons, and that other producers will respect the rights and equities of the exhibitor better than they have heretofore.

I believe that the convention at Minneapolis has achieved great results in clearing the atmosphere and properly appraising the men and the interests in this industry. No more solid foundation can be laid for a future better understanding. In these days of depression, with the continuous efforts of professional reformers and hired agitators to hamper our industry and give the pictures a bad name, it seems to me that internal peace is absolutely indispensable as the first condition of progress. When we have found a permanent solution of the problems which have weighed heavily upon the exhibitor, through no fault of his own, we will have taken the first step toward the achievement of internal peace.

The personnel of the committee is as follows: A. R. Pramer, Omaha; G. G. Schmidt, Indianapolis; J. C. Ritter, Detroit; W. A. True, Hartford, Conn., and H. B. Varner, Lexington, N. C.

THE celebration of Charles Urban of the twenty-fifth year of his association in the moving picture industry is significant not because of the length of time, but because of the success that has attended this able man's endeavors toward the betterment of the scren.

A long time ago, as time goes in our business, Charles Urban coined this slogan: "To entertain and amuse is good—to do both and instruct is better." With this as his working motto Mr. Urban has constantly progressed until today he stands as a noteworthy figure among the brilliant men in moving pictures.

The purpose of this brief note is to congratulate Charles Urban on his success and to felicitate the industry on having so able and so devoted a man among its leaders. We wish him twenty-five more years and then twenty-five, and in addition the complete fulfilment of his purposes.

ARTHUR JAMES.

Undelivered Parcel Post Film Shipments Reported

The National Association of the Motion Picture Industry is endeavoring to locate the owners of a large number of undelivered parcel post film shipments that are held awaiting claimants at the New York Post Office. Many of these packages are unaddressed and the only identifying mark is the title of the film. Others are C. O. D. shipments which were refused by the addresses and still others were unclaimed through some error in addressing.

The following are the unclaimed shipments bearing no name of sender or addressee: "The Fool's Goal," "One Million Dollars Reward," "The Best Bad Man," "Tech Beverage," "In Dutch," "The Great Handicap," "Topical Tips and Photo Plays Best" and "Trouble Mender."

Methodists Ask Congress for Sunday Law

THE Methodist Episcopal Church of the South will make a drive on Congress this week in behalf of a national Sunday observance law. It was proposed to hold a demonstration in front of the Capitol on Thursday, July 14, but these plans have been abandoned and instead a committee will call upon the members of Congress and urge the passage of a bill prohibiting trains, newspapers, federal mail and any and all commercial activities conducted for profit. The Methodists claim that nineteen out of twenty-three conferences in the South have approved the bill.

No one in Washington is taking the matter seriously and they will not meet with much encouragement when they come before Congress. They have been endeavoring to have this bill introduced for the past four years and two years ago attempted to have Senator McKellar of Tennessee sponsor the measure. The senator replied at that time in a very strong letter that he was absolutely opposed to the measure and would not have anything to do with it.

Reformists Still Active in California; Allied Amusement Industries Kept Busy

THE Allied Amusement Industries of California, with headquarters at San Francisco, is keeping up an active campaign against censorship and other forms of adverse legislation. Manager Charles A. Nelson recently reported some of the present activities of the organization, which proved a revelation.

It was set forth that federal censorship is being seriously considered and that news to this effect had been received before its appearance in the daily press. Senators Johnson and Shortridge advised the organization that many petitions had been received by members of Congress urging drastic federal censorship.

Ordinances Pending

Sunday closing is now being strongly agitated at Fresno and the situation there is regarded as serious. Every effort is being made by the Allied Amusement Industries to forestall any such action on the part of the local authorities.

Several ordinances are now pending before the Board of Supervisors of San Francisco and a strong fight is being made to prevent their passage. One of these would prohibit exhibition of a picture showing "any murder, suicide, robbery, holdup, stabbing, assaulting, clubbing, burning, hanging or beating of any human beings, or any picture that reflects reproach upon any race, or tends to incite race prejudice, race hatred, or stirs up race prejudice." The penalties for violation of this ordinance shall be not less than $200 or more than $300 for the first offense, and not less than $500 or more than $1,000 for violations thereafter.

There is also pending a proposal to have an ordinance enacted to prevent the speeding of films, numerous reports having been made to the Board of Supervisors that films are being run in some houses on occasions at such rate of speed that the titles cannot be read.

California Gets Report on National Convention

A special meeting of the Motion Picture Theatre Owners of America, Northern California Division, was held at the headquarters of this organization on July 5, at which a concise report of the proceedings of the Minneapolis convention was presented by the delegates. All of the latter have returned to San Francisco with the exception of E. Rosenthal, who went on east.

C. C. Griffin, of Oakland, president, and delegates declared the convention was the most successful in the history of the industry. Talks were also made by H. L. Beach, of Oakland, an old-time organization leader; Sam Y. Edwards, of First National, and C. Howell, of Porterville.

Chief among the business proceedings of the meeting was the decision to secure the services of an organizer. Since the resignation of J. H. Hart several months ago the organization has been without a business representative, but one will be selected as soon as the right man is brought forward.

Philadelphia Theatres Battling with Musicians

The big development last week in the "strike" of theatre managers against the Musician's Union was the announcement that Philadelphia picture houses which will close their doors are several of the leading ones in the central part of the city. They will take advantage of the dull season to close and so force a "showdown" by the union, which, they say, is trying to make them pay increased wages at a time when wages are on a downward grade.

While the names of the theatres were not made public, it is said that five had so far decided to close, and that there was a possibility that others would follow their example.

It is expected that the decision will be announced at the meeting of the picture and vaudeville owners on July 11. At that meeting the demands for increased wages will be refused and the managers, so they say, will assert their right to run their establishments as they see fit.

"COME, BE A CAVE MAN"
Says Shirley Mason, satto vace, in "Lavetime," her Fax Film starring vehicle

GUY BATES POST AND RICHARD WALTON TULLY
The former will be the star of "Omar the Tentmaker" and "The Masquerader," to be praduced under the personal supervisian of the latter far First National. These are twa of the great plays in which Mr. Past appeared on the stage

Leading Educator Lauds Motion Pictures

"Reviewing the pictures has broadened my views and as a result I am more tolerant in my views than when I witnessed the first picture the committee selected. I am not inclined to consider seriously the effect of pictures on the morals of the young."

This was the declaration of Dr. Frank B. Dyer, a member of the Russell Sage Foundation, investigating films in Cincinnati and a former superintendent of the Cincinnati schools, in a recent interview relative to his work on the committee. Dr. Dyer's statement has attracted especial attention by reason of the fact that he is one of the leading educators in the country and at present a member of the Cincinnati Board of Education.

"After watching the reactions of young people in the picture theatres I am convinced that they are unaffected except in an ephemeral and temporary sense," Dr. Dyer added. "The sheer beauty that the pictures are bringing to the screen in scenes and interiors commands my respect."

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

It Can Be Done

(*Earle Williams—Vitagraph—5 reels*)

M. P. W.—This story, a type which might easily have been made cumbersome or absurd, moves gracefully, dramatically through unusual situations to a clever ending.

N.—Rather unusual and offers fair entertainment.

E. H.—A pleasing picture well presented.

T. R.—Offers light and pleasing entertainment.

Carnival

(*Featured Cast—United Artists—9 reels*)

M. P. W.—An international photoplay of real merit.

N.—Genuine Venetian backgrounds compensate for talky picture.

E. H.—A meritorious production in every respect.

T. R.—Director Harley Knoles deserves hearty congratulations for the artistic success achieved in this picture.

W.—Splendid English production in romantic setting.

The Kiss

(*Carmel Myers—Universal—4488 feet*)

M. P. W.—A pretty story of California during the old Spanish days is the Universal production "The Kiss," starring Carmel Myers.

N.—A well balanced story of old California.

E. H.—There is plenty of action and the various roles are very well acted, but the plot is slight and did not give Director Jack Conway much to work with.

T. R.—This offering from Universal is up to the standard from that company in everything but the story.

W.—Makes up in atmosphere what it lacks in action.

Behind Masks

(*Dorothy Dalton—Paramount—4147 feet*)

M. P. W.—Is a conventional English romance which does not give Dorothy Dalton sufficient opportunity to show her real ability as an actress.

N.—Poor entertainment and Dorothy Dalton is miscast.

E. H.—It follows the story closely, almost too closely for dramatic effect.

T. R.—Wherever Miss Dalton is popular, "Behind Masks" should prove excellent entertainment.

W.—Dorothy Dalton picks another poor story.

Too Wise Wives

(*Featured Cast—Paramount—5164 feet*)

M. P. W.—Is mildly interesting.

N.—Interesting, especially to women, because of character contrasts.

E. H.—The production is clean in plot and incident and so produced as to be an ornament to any screen—good adult entertainment.

T. R.—"Too Wise Wives" is rather weak in entertaining values.

W.—Story is slight, but interest is well sustained.

The Bronze Bell

(*Featured Cast—Paramount—5507 feet*)

M. P. W.—Of its kind it is a well contrived tale, melodramatic but always something doing.

N.—Big production, but lacks audience appeal.

E. H.—It is a story of India and concerns the plotting of natives for authority over the British government.

T. R.—This is plainly not a picture for an audience that doesn't care to tax its brain with a vast assortment of detail that much be kept in order if the continuity of the picture is to be maintained.

W.—Adventure will attract and satisfy an uncritical audience.

The Big Town Round-up

(*Tom Mix—Fox—4249 feet*)

M. P. W.—It is a lively show and among the star's best.

N.—Mix at his best. A rapid-fire Western comedy.

E. H.—Is another one of those lively, intensely interesting Western stories in which Tom Mix excels.

T. R.—The story is absorbing with a minimum of faulty construction. There is plenty of humor scattered along through the picture.

W.—Genial Fox cowboy star in another good picture.

Short Skirts

(*Gladys Walton—Universal—4330 feet*)

M. P. W.—The story while not one of especial strength is of the type which will be found pleasing to the average audience.

N.—Gladys Walton does good work in mildly interesting story.

E. H.—It is quite the best thing the vivacious Miss Walton has done in some time.

T. R.—The story is interesting and the entire production is up to Universal's standard, making a most enjoyable attraction for any theatre.

W.—A good title and rather interesting story.

Always Dependable Reviews Published in Moving Picture World 12 In This Issue Refer to Pages 437, 438, 439, 440, 441

Appearances

(*Featured Cast—Paramount—4410 feet*)

M. P. W.—This made-in-England Paramount Picture, a product of the Famous Players Islington studio, possesses all the virtues of an American-made photoplay, and, in addition, presents new and interesting locales and new faces.

N.—Tedious drama lacks vitality.

E. H.—The story is well told and holds the interest by reason of being well written and carefully directed.

T. R.—The film on the whole provides pleasant entertainment.

W.—Unconvincing and mild drama of English social life.

Children of Night

(*William Russell—Fox—5011 feet*)

M. P. W.—Along the lines of an old style melodrama, the production is fairly well done. William Russell shoulders his way through every obstacle with all the ease and effect of a proper screen hero.

N.—Dream formula furnishes hectic melodrama for Russell.

E. H.—The story concerns a secret society of villainous-looking citizens known as "Children of Night" whom Russell overthrows.

T. R.—Although at times the story is improbable in the extreme, the picture will do some business and William Russell's followers, who are legion, will want to see how he looks in evening clothes.

W.—Highly improbable but contains material that appeals to many.

Salvation Nell

(*Pauline Starke—First National 7681 feet*)

M. P. W.—Should hold an honored place among all well wishers of the screen.

N.—Good incident and fine acting gives this exceptional audience appeal.

E. H.—Is a sure-fire box office attraction. It is without question one of the best pictures of the year.

T. R.—It will knock the bottom out of any censorship campaign because it is a picture no parent can afford to keep a child from seeing.

W.—An unhappy theme made more so by extreme footage.

Straight from the Shoulder

(*Buck Jones—Fox—5527 feet*)

M. P. W.—The author of "Straight From The Shoulder" has clear cut ideas on character drawing but has sacrificed action in the first part of his story to his bent for detailed study of the characteristics of his men and women.

N.—Average Western, with Jones in a character study.

E. H.—Is a very entertaining story of a western mining town with Buck Jones the likeable Fox star in the stellar role.

T. R.—The characteristic Buck Jones pep is evident all through this stirring Westerner.

W.—Director, star and title writer make old stuff good.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

TOO much stress cannot be laid upon the importance of the entrance of the moving picture screen into politics on a non-partisan basis with the sole object of maintaining its freedom. It requires no great use of the imagination to see the power of the screens of the United States enlisted in a just cause and making fair, honest and intelligent warfare against the forces of bigotry and political oppression.

The course of Marcus Loew in dedicating the screens of all his theatres to this work is of the utmost significance. Mr. Loew never has permitted any political propaganda on his screens before. That he does so now is the best evidence of the seriousness of the situation and of his clear understanding of the necessity for effective warfare on those who would hobble us and gag us to the point of destruction.

No exhibitor should turn aside from this plan. It means everything to him as a business man and there is nothing about the plan that can bring upon him any legitimate criticism. Fully organized, wisely directed, nothing can stop the progress of this campaign.

We hear less and less of the menace of foreign made productions for the simple and obvious reason that there are not enough really great productions of foreign make to put any dent into the American market. In the big campaigns of the season which begin in September we will have some foreign film to deal with, but the percentage is so small that the word menace doesn't fit. We welcome good productions from all over the world and when we reach the stage as a business that we can't be as entertaining on the screen as is Europe then we will have outlived our usefulness. No protective tariff can solve the problem of amusement and no thinking man is worrying at all about the situation.

If Governor Miller of New York had been as reluctant to sign the censorship bill as he has been in naming the censors to carry it into effect, it would have been better for Governor Miller and better for all the people of the United States.

Clip and Paste

For Newspaper and Program Convenience

Duck Island, off the Atlantic coast, became a savage isle recently for the purposes of "Cappy Ricks" the Peter B. Kyne story filmed by Paramount. The beach was lined with plantain palms made in the scenic department of the Long Island studio. When the boat chartered by Paramount anchored in the little harbor and sent a party of men ashore they were surrounded by naked savages (from Harlem) and Paul Everton, captain of the boat, was killed by a blow from a bolo.

Hundreds of artificial palm and plantain trees were built for this scene, and stuck in the sand on the beach. Tom Forman and his cameraman sat in a small boat, shooting the action from across a stretch of water.

E. Phillips Oppenheim's story, "Nobody's Man," has been purchased by Goldwyn and will be put into production as soon as a cast is selected, it is announced. "Nobody's Man" was among the most successful of the long line of novels by Oppenheim which has won great popularity for that author both in England, where he writes, and on this side of the Big Water.

Rita Weiman has returned to New York from the Goldwyn studios in California, having completed all her work there on "The Grim Comedian," an original story from the screen. Miss Weiman participated in the production of the photoplay and is enthusiastic over the results she obtained through her activity on the lot. "The Grim Comedian" was directed by Frank Lloyd and has a cast which includes Phoebe Hunt, Jack Holt, Gloria Hope, Laura Lavarnie, John Harron, and others.

Clarence Badger, Will Rogers' director, has become the proud owner of a bridle which is considered by all the cowboy authorities in Arizona to be one of the most beautiful and serviceable ever made. It was presented to the Goldwyn director by Clay McGonigle and Tuck Reynolds, two well-known cowboys, following the completion at Casa Grande, Arizona, of "Doubling for Romeo," in which Rogers used it. The bridle is woven by hand of horse hair and is in several colors. Tuck and Clay made it themselves.

For Leroy Scott's second original screen story, "Poverty of Riches," Goldwyn has assembled one of those distinguished casts that happen only once in a while. Richard Dix and Leatrice Joy have the leading roles, and the others are John Bowers, Louise Lovely, Irene Rich, Frankie Lee, Mary Jane Irving, David Winter, DeWitt C. Jennings, John Cossar and Roy Laidlaw. "Poverty of Riches" is a Reginald Barker production.

Clara Kimball Young's Triumphant Tour

WHEN the chimes in the belfry of the Congregational church played "Auld Lang Syne" as part of an elaborate program in honor of the visit of Clara Kimball Young to Portland, Ore., they also tolled the finish of a ten weeks' tour of the principal cities of the United States, that from a standpoint of interest in the Equity star and her pictures doubtless will never be equalled.

An analysis of the trip from a publicity angle shows that the brilliant star received over 1,500 columns of publicity and pictures, including front-page positions in eighteen big dailies, among them the Kansas City Star, St. Louis Star, Des Moines Capitol, Omaha World-Herald, Omaha Bee, St. Paul Pioneer Press, Minneapolis Tribune, Chicago Herald-Examiner, Seattle Post Intelligencer, Portland Telegram, Atlanta Georgian, Pittsburg Press, Detroit Journal, Cleveland Press, Cleveland Plain Dealer and Cleveland News. Not only did these newspapers assign special writers to cover her stay in their respective cities, but arranged many novel publicity-news features.

It was a stunt that will long be remembered in Filmdom, and it was especially welcome to exhibitors showing the Equity star's pictures, because it bolstered up summer business and in many cases broke records.

Credit goes principally to three individuals, Joseph I. Schnitzer, president of Equity, who conceived the tour; Milton Crandall, who put it across, and Clara Kimball Young herself. "Front Page" Crandall, exploitationist extraordinary, had the star attracting public attention in every conceivable way. As for the star's part in the success of the great stunt, without her charming personality, void of temperament, and her tirelessness, these accomplishments could not have been.

Chicago and the Middle West

By PAUL C. HINZ

Aschers Preparing for Erection of New House

Within a few months Ascher Brothers will start wrecking at 30 West Washington street, the initial step toward the erection of the most splendid of their chain, which will be known as the Washington Theatre, with a seating capacity of 2,800. This property, the acquisition of which has just recently been announced, was leased about one year ago from William Fuller, the Simon Reid estate and the Leiter estate, for a period of 101 years at an average annual ground rental of $83,787.

The Washington, near State street, just around the corner from the new Roosevelt, will occupy the lower part of a sixteen story office building which will be known as the Ascher Building and which will extend from 16 to 30 West Washington street. The second, third and fourth floors will be used for shops and one floor will be occupied by Ascher Brothers' firm.

Plans for the Washington, which are not ready for announcement, are now being drawn up by Crane & Franzheim, architects also for the Roosevelt. A stage 110 feet across, or the entire width of the site, will be built, as the policy of the programs will include high class vaudeville as well as pictures. The site is one of interest to old time theatregoers as the old Crosby Opera House was formerly located there.

Legislative Session Brings 3 Victories

The closing of the legislative session in Springfield, Illinois, this year recorded three distinct victories for the industry. Of the four censorship bills introduced, the Healy bill was the only one that was causing concern among exhibitors, and this was defeated. Also the bill for prohibiting the seating of patrons nearer to the screen than thirty feet was defeated. The passing of the stench bomb bill makes this misdemeanor, from now on, a prison offense, whereas heretofore it has come under the head of mischievous conduct and has been penalized by a fine. After certain amendments, the Rew bill, affecting deposits on film rentals, was passed by Governor Small and became effective July 1. The amendment provides that all money deposited or advanced under contracts for the use or rental of films shall (instead of being deposited in the county in which the depositor resides, as was the original provision in this bill) be deposited at interest with a bank or trust company authorized by law to do business for the parties to such a contract.

Famous Beauty Is Aid to Ascher Bros.' Business

Flora Mae Hackett, prize beauty of five middle western states, the story of whose success has attracted much public interest through the newspapers, has proven a good antidote for hot weather blues in the Ascher houses. Heralded by column after column of publicity in the Chicago Tribune, which promoted the contest, Miss Hackett made her first public appearance at the Roosevelt on June 12, where for a week she corralled thousands who had watched the contest with interest. Since that date she had been appearing at other theatres on the Ascher circuit in and outside of Chicago. In Peoria and Rockford, Ill., her presence dominated the town and she was invited to almost every public institution.

Miss Hackett expects to go into moving pictures, but not immediately. Several offers from prominent producers have been tendered. It is the intention of her manager, Hill Bernstein, however, to delay acceptance of any offer until Miss Hackett has made a tour of picture theatres throughout the country and stimulated a wider interest in herself. While on this tour, she will conduct beauty contests in all large theatres.

Hill Bernstein, who is directing Miss Hackett's tour, has succeeded Harry Rice as publicity director for Ascher Brothers. Mr. Bernstein was formerly advertising manager of the motion picture department which he established in the Chicago Daily News.

Impersonates Dempsey

Tom Mix gave a new exhibition of his prowess as a stunt specialist when he visited the United States Marine Hospital, No. 5, on July 8. The wounded boys had a chance to see a live reproduction of how Jack Dempsey "did it," as the star had seen the bout and was vivid in his description. He also took a few pictures of the boys and entertained them with studio anecdotes. Not the least of his accomplishments while here was a visit to the Tribune, where he had the opportunity of being interviewed and written up by Miss Mae Tinee. Mr. Mix was accompanied by his wife and by Mrs. Mix's mother.

Educational Convention

The duties of the welcome committee are falling heavily on I. Maynard Schwartz, of Educational, in preparation for the annual convention of this corporation which will be held at the Congress on July 18, 19 and 20. Besides making reservations, arranging the setting for the banquets and planning Tivoli Night, when the conventionites will be the guests of Balaban & Katz, Mr. Schwartz says he is sweltering under the pressure of the "hot weather rush" for Educational bookings.

Lesserman on Tour

In demonstration of his assertion that Universal is moving right along, Manager I. L. Lesserman started on a tour of key cities in Southern Illinois and Indiana on Monday, July 11. This is the first time, he remarks, that he has hit the road in several years. He expects to be gone about two weeks.

The announcement comes that motion pictures will be shown every Wednesday and Saturday at the Opera House in Hunckley, Ill., under the management of Condon & Reynolds of De Kalb, Ill.

Bert Lubin, president of the Western Pictures Corporation, which has just completed the production at San Antonio of "Partners of the Sunset," the first of a series of six starring Allene Ray, stopped over at the Rothacker plant en route to New York. With him were Director R. H. Townley and Cameraman Holbrook.

Only two "casualties" resulting from the Chicago flood and affecting distinguished members of the trade have as yet been reported—the handsome green velour carpet that has adorned the private office of C. W. Eckhardt in the Fox exchange and the pipe organ that has given Manager Salken of the Jackson Park Theatre faithful service for years. Not too serious, these accidents, we are glad to report.

Seek to Employ Young Women in Theatres

PENNSYLVANIA picture interests have petitioned the State Department of Labor and Industry to permit the employment of girls and women between the ages of 16 and 21 years after 9 o'clock at night as ushers and musicians. The petition was made by the Motion Picture Theatre Owners of Pennsylvania and it states that the theatrical people feel that they are being discriminated against from the fact that women and girls are permitted to be employed by telephone companies and are exempted from the women's employment regulations.

The petition states that there are many girls under 21 years and that the law makes "criminals and hypocrites of them," because it makes them lie either deliberately or through subterfuge regarding their age, a great many being between 18 and 21 years.

The petition then claims that the majority of musicians work only four hours a day between 7 o'clock and 10:45 o'clock at night. It is claimed that if a girl under 21 is a wonderful musician, she is barred from earning a living at her profession because of the technical age ruling. The petition asks that a new ruling be established that will permit the employment of girls between 16 and 21 years in theatres after 9 o'clock at night, providing the hours of employment during any one day do not exceed six hours.

Wolper Charges Trickery Asks $50,000, Answering Douglas' Suit for $4,850

ANSWER has been filed by Isaac Wolper to the suit brought against him in the New York Supreme Court by William A. S. Douglas, who seeks $4,850 damages for alleged breach of contract.

Wolper admits contracting with Douglas to form a corporation for the production and exhibition of motion pictures, which contemplated Douglas inducing C. Gardiner Sullivan and Messmore Kendall to join in the enterprise, Sullivan to act as the scenario writer at a large salary and Kendall to join with Wolper in financing the corporation. Wolper says, reposing every confidence in Douglas, he was surprised to learn that Douglas entered into a secret agreement with Sullivan regarding the launching of the enterprise, by which Sullivan would pay Douglas a large share of the profits Sullivan would get out of the motion picture corporation.

The answer alleges that the contract was arranged and the corporation was to have been started on January 1 last or sooner, if Sullivan returned from a trip to Europe he contemplated. Wolper charges, however, that just prior to the date Douglas, in violation of his contract with Wolper, and with the purpose of depriving defendant of his rights and profits in the corporation to be formed, falsely stated to Sullivan that Kendall had refused to carry out his part of the contract to help finance the concern, and as a result Sullivan cancelled his part of the contract whereupon the services of Douglas to Wolper became valueless and Wolper claims he was damaged in the sum of $50,000, which he asks the court to award him and at the same time dismiss the suit against him by Douglas.

Judge Modifies Decree in Vinton Suit Over Universal Picture, "Her Burglar"

JUSTICE VERNON M. DAVIS of the New York Supreme Court has signed an order modifying a decree of Justice Delehanty issued on May 4 last, requiring the examination in advance of trial of Carl Laemmle, Robert H. Cochrane and Siegfried Hartman, president, vice-president and secretary of the Universal Film Mfg. Co., in a suit brought against their concern by Horace Vinton, who seeks $10,000 damages, and an injunction restraining defendants from exhibiting the motion picture "Her Burglar."

Vinton alleges that this picture is an adaptation and infringement on his stage play, "Bill Casey, Burglar," and the order of Justice Delehanty gave Vinton wide latitude in an oral examination of the above named officers of the Universal, as well as an examination of their books, to which strenuous objection was made in the defendants' appeal to Justice Davis to modify his colleague's order.

Justice Davis' modification eliminates from the examination of the three officials all questions as to the Universal's agreements with various individuals and concerns for the presentation and exhibition of "Her Burglars," its distribution and the terms governing such agreements, or from disclosing the names of the agents arranging for the distribution or the theatres where it was exhibited, or from disclosing the amount of money paid to the persons employed in making the picture. All of these queries the court holds can be propounded on the trial of the case, if they are found to be essential in the trial of the issues.

Bank Obtains Precedence Over Actress in Claims Against Porto Rico Company

A PECULIAR tangle in the affairs of the Porto Rico Photo Play Co., Inc., was disclosed in the sheriff's office of New York County when a sheriff's jury awarded an attachment against the property of the photoplay corporation to the Irving National Bank, to insure the latter collecting on a claim it has against the photoplay company for an alleged loan of $133,855, whereby giving the bank precedence over an attachment procured by Ruth Clifford, actress, in an action she has pending in the New York Supreme Court to recover $139,200 from the photoplay corporation for alleged breach of contract.

According to the papers, Miss Clifford made a contract in November, 1920, to appear in pictures with the Porto Rico concern for two years, at a graduated salary ranging from $1,000 up to $2,000 a week. She says she embarked on the contract, appearing in "Tropical Love" and other productions. In March last, this contract, Miss Clifford says, was modified to grant her nine weeks' vacation "without pay," and in May last, on her return, she avers that "without justifiable cause," her services were dispensed with.

As the Porto Rico concern is a foreign corporation, in order to secure her in the event of a judgment in her favor, the actress obtained an attachment against the property of the photoplay concern, which it developed, it is said, consisted only of the film "Tropical Love," but at this moment the Irving National Bank stepped in with a "third party" suit on an alleged prior claim for the $133,855 it claimed to have loaned. The sheriff's jury was invoked to decide who had a prior claim to attach the property and it decided in favor of the bank.

Wm. Faversham Replies to Chadbourne's $4,000 Suit

The answer of William Faversham, the well-known actor, to the suit brought against him in the New York Supreme Court by Thomas L. Chadbourne to recover $4,000, the value of a promissory note alleged to have been given the plaintiff by the actor, has been filed.

Faversham not only denies that he owes Chadbourne anything, but on the contrary says the latter is indebted to him. In support of this Faversham says Chadbourne was interested in a motion picture, "The Man Who Lost Himself," and asked the actor to obtain a contract with some one for the distribution of the picture. Faversham says he succeeded in getting such a contract with Lewis J. Selznick, and that Chadbourne profited to the extent of large sums of money thereby.

Faversham says it is customary to pay for the "extremely" valuable services he rendered Chadbourne, which Faversham estimates at $5,000. He also expended, he says, $4,000 for legal services necessary in negotiating the contract with Selznick, wherefore he petitions the court to award him judgment for $9,000 and to dismiss the suit brought against him by Chadbourne.

Alterman and Mausert Called Prior to Trial

Despite strenuous objection lodged before Justice Thomas F. Donnelly in the New York Supreme Court, Louis L. Alterman of 30 Amherst avenue, Jamaica, N. Y., and George E. Mausert of 839 Ninety-sixth street, Woodhaven, L. I., president and treasurer of the Long Island Motion Picture Co., must appear and be examined before trial in a suit brought by William Isensee of 210 Manhattan avenue, New York City.

Isensee alleges that he has a valid agreement to purchase 250 shares of the stock of the motion picture concern, and that the two men he desires to interrogate in advance of the trial have his money but refuse to surrender to him the stock. Alterman and Mausert however, say that the purchase of the stock was not made with responsible officers of the company, and that a resolution of its board of directors rejected his offer to buy, and that they have offered to return to him his $25,000, but he has refused their offer and insists on being given the stock.

The moving picture men opposed the order for the examination of themselves or their books, contending that Isensee had no legal right to question them or "pry" into their business, by a perusal of their books. Isensee's money is on deposit in a bank drawing interest pending the outcome of the trial.

Century Comedy Studio Is Being Enlarged

To make room for the new producing companies that are being installed to make Century Comedies for Universal, ground has been broken to enlarge the Century studio. Seventeen carpenters have been at work for the past week making additional dressing rooms, property rooms, and several new stages. Since Alf Goulding's new company started making Harry Sweet Comedies, with Tom Buckingham alternating, and Fred Fishback's company, consisting of Brownie and Baby Peggy Montgomery, have been working at topnotch speed, the studio has become somewhat congested.

Great strides are being made to enlarge Century's studio to such a point that each director will have his own stage, with three stages ready for emergency, so that in case any other companies are put on in the fall, when William Watson and one other director Century has in mind return, all companies can shoot in full blast and with the greatest of freedom.

Only Two Film Concerns Incorporate During Week

The following motion picture companies were incorporated during the past week, through the filing of the necessary papers with Secretary of State Lyons at Albany, N. Y., each certificate showing the amount of capitalization and the number of directors for the first year:

138 West 42nd Street Corporation, $50,000, Thomas F. Garity, John G. Griffin, Gabrielle Brock, New York; Gloria Pictures, Inc., $1,000, A. C. Houghton, Earl Barroy, A. A. Toochkoff, New York.

Reserves Decision

Justice Charles L. Guy in the New York Supreme Court has reserved decision on the application of Harry H. Hevenor, to vacate an order requiring the examination of Hevenor in advance of trial, in the suit brought against him and Arland W. Johnson by Walter W. Irwin.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Hot Weather Rebate Scheme Pleases Patrons, Merchants and the Manager

REPORTING several schemes for hot weather, most of which are familiar, the First National publicity staff has dug up a fine idea by which Alfred Gottesman, of the Strand Theatre, Shenandoah, Pa., gives a rebate on his summer business, without appearing to do so, helps merchants sell more goods, gets in solid with the newspaper and still brings in more money than would ordinarily come into the box office during the heated term.

The recent hot spell made Gottesman feel that something needed to be done. He did not want to cut his prices, because that means trouble in the fall, when cooler weather brought his patrons back. He wanted something that would be good for a temporary cut.

Adapted the Hook-up

His scheme was based on the hook-up page idea, though he did not work it along the usual lines. First of all he sounded the newspaper on its reduction for large spaces. He found out how little he had to take to obtain the maximum rebate on quantity space.

Then he proceeded to sell off to the merchants small spaces in a co-operative advertisement. This was offered at a smaller rate than they would have to pay individually, though still high enough to give him free the central space he reserved for the theatre.

He signed them on a three months' contract for July, August and September for a rate around $40 for a small space during those months.

Rebate Tickets

And each contract carried with it rebate tickets to be given patrons who purchased goods in excess of a specified sum. These were practically coupons good for a rebate of ten cents if presented at the theatre before September 30.

In the combination advertisement the trade ads were grouped around the central panel which announced the program for the week and told that the associated advertisers would give tickets good on account of admissions.

Of course, if you did not want to go to the show, the coupon was about as valuable as a punched Canadian dime, but this is where the psychology came in. Having a ten cent edge on a ticket, it was only human nature to spend the rest of the admission price to save the dime.

Brought Them In

Perhaps the shopper got enough tickets for the whole family, but this was not always the case, and if mother had a ten cent ticket, father and the kids paid full price to save mother from losing her two jitneys. It was rather costly economy, viewed as such, but Gottesman gave them a good show for the money, so they really did not lose.

On the other hand, the merchants made larger sales and to a considerable extent influenced trade to come to their stores, for if you needed a dollar's worth of groceries, and you bought at one store, you practically got the stuff for ninety cents.

Where Merchants Profited

And for a final angle, each advertisement in the hook-up section was more carefully read than others in the paper, because they were all one big announcement and not a lot of scattered spaces, so each merchant got the value at the whole space and only paid a reduced price for what he actually bought.

It's a case where every one wins, and we think some one ought to pin a rose on Gottesman.

Branded Clara's Back

Sometimes you see strange things on the billboards. The three sheets for Clara Kimball Young in "Straight from Paris" are printed on thin paper. The other morning they were posted on the Loew Theatre at Lexington avenue and Forty-second street.

Pola Negri had been the preceding attraction, and it so happened that the words "Gypsy Blood" showed through the white space supposed to be Miss Young's back. The underprint justified exactly, with the result that it looked as though Miss Young's back had been branded.

Wrecked Automobile for "Too Much Speed"

Des Moines is one of the liveliest cities in the West. It's hustle from the drop of the flag, and it was to be expected that the city would get solidly behind the auto speed campaign for "Too Much Speed." Max Doolittle, Paramounteer, laid his plans some six weeks in advance. First he hooked in the Automobile Club. Almost every farmer in Iowa owns at least a lizzie, and a lot of them are speeders. The club ordered several thousand reductions of the one-sheet warning hand, small enough to go on windshields. They also ordered 250 banners similar to the one the Mayor and Max Doolittle are tying on the Mayor's car.

Then the Mayor issued a proclamation making the week of July 3 "Too Much Speed" week, and he always put quotation marks on the title.

It seemed all set for a regulation campaign when something happened to give a kick to the stunt. The week before there was a bad right-angle collision between an auto and a heavy auto bus. Doolittle pulled wires and red tape and got the loan of Exhibit A and had it towed through the streets as one of the results of "Too Much Speed."

Of course any wrecked car might have served, but this was a car with a pedigree, and it offered a new touch that put Doolittle's campaign in a class by itself.

But when we were in Des Moines the middle of June Doolittle outlined his campaign then. He was not ready to shoot, but he had the bullets made and the gun loaded. All he needed was to pull the trigger. That is why it went over strong. He made his plans sufficiently far in advance to ensure there would be no slipup. Sometimes they don't, but Max did.

You'd give a hungry man a dime, wouldn't you? You would if you knew he was really hungry. Think of the managers who are fighting hot weather and a business slump at the same time, just as you are. The stunt that helps you will help them. Pass it along, please.

THAT'S MAX DOOLITTLE AT THE LEFT OF THE PICTURE. THE OTHER IS THE MAYOR OF DES MOINES

Max is the Paramounteer for the City of Conventions, and he persuaded the Automobile Club, a live organization, to get behind a "Too Much Speed" campaign. They bought several thousand stickers reduced from the Paramount one-sheet and 250 banners, but the star exhibit was a wrecked car which had figured in the news and the police courts the day before, a victim of "Too Much Speed"

Selling the Picture to the Public

A. Mike Vogel Changes "Buried Treasure" Gag

A. Mike Vogel, the only Paramounteer to split his name in the middle, has a new one for "Buried Treasure." He figured that perhaps the dig gag could be bettered with a little thought, so he put his massive brain to work and evolved the cipher stunt.

The Seattle Post Intelligencer came out the day before the Fourth of July with a page display of seventeen scrambled lines. Above was the explanation that "Buried Treasure," "which starts at the Strand Theatre, July 5," was based on a cipher and to help make the Fourth safe if not sane, they were offering a cipher and prizes of from $25 to two tickets to the Strand for the best and quickest solutions. Here is one of the things they handed you:

OLANUBECOMLAOMCBCLR

Wouldn't that make your Fourth of July snappy without the use of firecrackers or roman candles? But there was a help. Each of the seventeen jumbles was followed by a slogan. The key to the one above was "Speed Gets 'Em," which was probably intelligible to the Seattlers. It was virtually a slogan contest with a type hash thrown in.

The lines were set one below the other, in 36 point all caps, with the slogan or trade mark cut to the right, which made it easy to swing, but it was difficult enough to make it interesting, and you could work on that where it was too hot to dig.

People want amusement in summer just as much as in winter, but outdoors and the beach and park resorts make more of an appeal. All you have to do to hold their business is to convince them that they can be cooler in your theatre. You can make them cooler with fans and light drapes and by manipulating your lobby to suggest a shaded bower rather than the open door of a blast furnace. Light is all right in winter, but play it with the soft pedal after the sun gets down to work.

Hyman's Novelties at the Mark Strand

Hot weather and solid music do not go together, and Edward L. Hyman has arranged his program at the Mark Strand for the week of July 17 with this fact in mind.

EDW. L. HYMAN

His musical offerings are of the lighter, more graceful form, and his lighting schemes have been selected to add the suggestion of coolness. The opening number will be a medley of selections from Ziegfield's Follies, by Irving Berlin, including "Tell Me Little Gypsy," "Bells," "The Girls of My Dreams," "The Syncopated Vamp," "League of Nations," "Come Along Sextette," and "Chinese Firecrackers."

The stage will be in white to show up the palm-beach suits of the players, which they wear in place of formal dress, with the stage foots in amber and the house mixed red and blue, giving a cool purple tint.

The second selection is a miniature scenic, "A Trip Over the Grand Canyon of the Colorado," which Hyman clipped from a Fox News reel. There are more than 500 feet in the subject, which makes a convenient short length, and which shows up sufficiently well to be given the importance of a separate title.

Then follows a "revuette" of "Irene" with five singers and two dancers, the singers including Ralph Soule, of the original "Irene" cast. The selections are: "Skyrocket," "Irene," "We're Getting Away with It," "To Love You," "The Last Part of Every Party," a ballet; "Castle of Dreams" and "Alice Blue Gown." The singers will be dressed in palm-beach suits with the exception of the soprano, who will wear an Alice Blue gown. The setting will duplicate that of the second act of "Irene"; a high, red-brick wall at the rear, with garden benches right and left and a basket fountain in the center. Grass mats down; neutral blue backing. The orchestra will be in blue to match the production stage, and the singers will be picked up with amber spots except for the "Alice Blue Gown" song, when a blue spot will be given the soloist.

The Topical Review comes next, with the prologue to "The Golden Snare" following. This is titled "Under the Northern Lights," and is in two parts. An Arctic scene is first disclosed, with cut trees, snow covered, with a few set rocks. A fur-clad man staggers into this scene, apparently lost. A series of scrim drops are slowly raised, gradually disclosing the Aurora Borealis penetrating the supposed fog. It also discloses a snow hut, from which a girl emerges as the orchestra breaks into the introduction to a dance. The feature blends in with this.

Following the feature Breil's "The Song of the Soul," from "The Climax," is sung from the concert stage, then Buster Keaton in "The Haunted House" and Widor's march, "Pontificale," for the postlude.

And it will be noted that, outside of the fur-clad prologuists, every one will be cool, and even they will suggest coolness by contrast. It's a fine summer layout.

THIS RIBBON DROP PROVED A VERY EFFECTIVE NOVELTY
Edward L. Hyman used it for a special act on his Fourth of July program. It works as well for Christmas or in between

Hyman's Ribbon Drop Pleased Brooklynites

The cut on this page shows another of the stunts used by Edward L. Hyman at the Mark Strand, Brooklyn. This was used for his Fourth of July overture, but the big idea can be used any time as backing for any sort of tableau.

The streamers behind the singers are hung on three different battens, each batten carrying ribbons of a different color and so placed that they are properly spaced. Throwing different colored lights upon the ribbon screen will materially change their color so that there is a constant play of colors instead of a single color scheme. Mixing in a few strips of silver brait will further enhance the effect.

The Flag Waved

For his production he used the idea to close an overture of patriotic numbers. At a proper point the curtains opened to disclose this group, which sang "Columbia the Gem of the Ocean," a colored film of a waving flag being thrown upon the scrim curtain before the singers as the number closed.

Liberality Pays

Sometimes the most extravagant waste is the most rigid economy. Carry your savings too far and you are bound to reach the point where you become niggardly, and the audience senses the trouble. Then they stay away, feeling that you are economizing at their expense. Trim expense if you have to—and probably you do have to just now—but don't cut into the quick.

Selling the Picture to the Public

HOOKING A CARNIVAL SHOW TO A WARNER SERIAL

The Carnival troupe hurt business for a week at the Roosevelt Theatre, New York, but the Warner Exchange press agent made the big cats work for the serial, "Miracles of the Junegle," which helped a lot

Made Carnival Troupe Boost Serial Opening

Carnival troupes are as welcome to a picture theatre manager as would be a boil on the back of his neck, just behind a stiff collar, but the Roosevelt Theatre, New York City, got some good out of a carnival troupe which marked itself in a vacant lot near the house lately.

They were just about to open Warner Bros.' "Miracles of the Jungle" and L. A. Young, the Warner press agent was fluttering around the place making a noise like an exploitation man.

Looked It Over

He heard the shrill yelps of joy with which the carnival was hugged to the managerial breast, and he went down to the lot to look the trick over.

When he lamped the trained lion show, he cantered back to the Roosevelt and dragged Jeffery Lazarus, the publicity man, down to talk to Captain Elmore.

What happened is shown in the accompanying cut. The lion front looked like a plant for the Roosevelt and the smaller posters showing in the background, were scattered all through the neighborhood.

Moking It Work

It was just another instance of shrewdly making the best of a poor situation, the same as tagging a circus parade, but it gave a good drag to the serial, and the opening did not need free admissions to get it over. They came to see the lions again, for they surely looked savage. Those carnival troupes are sometimes shy on horse meat and the lions saved up to their man-eating reputations and thrilled the crowds, with each roar a boost for the serial, and each snarl another ticket sold.

Baby Show Did it

F. J. McWilliams, of the Grand Theatre, Madison, Wis., figured that a baby show would be a good stunt for "Scrambled Wives," so he subsidized a cameraman, made about 500 feet of the local babies and let the town come and see.

The stunt cost nothing, for the cameraman was a local portrait artist who took news pictures when he got a chance, and he offered each mother a dozen still pictures and ten feet of motion film for a fixed price. He made enough off the jobs he got to pay for the exhibition film and still show a handsome profit.

Scout around and see if you can locate a news camera in your own or a nearby town. They are numerous these days, and there are several hundred titles the stunt will fit beside this First National.

Wasn't Hard Luck

"Hard Luck" was not hard luck for F. S. Meyers, of the Palace Theatre, Hamilton, Ohio, for he made the Buster Keaton Metro comedy of that title bring him a double page hook-up with the merchants explaining in various ways that hard luck could be found only in the dictionary and not in Hamilton and that it was not hard luck when you could see Buster Keaton and get all the bargains they advertised. It hooked in well and brought business.

Wireless Trolley for The Toonerville Car

Not since prohibition came has there been so much excitement in Lafayette, Ind., as came recently when the Toonerville Trolley sailed down the main street with every detail perfect except the trolley wire. There was the skipper at the helm, and Aunt Eppie as passenger, along with the Powerful Katinka. It was the inventor's dream of a wireless trolley realized, but most people blamed it on the home brew until they caught sight of an automobile trailer which explained that the Toonerville Trolley was at the Luna Theatre.

Three-Mon-Power Car

The trolley was a 3-man-power affair, built mostly of tin and beaverboard, but with a real live "Skipper" smoking his corncob pipe and banging away on a cracked gong. It made a circuit of the town and then parked in front of the Luna where it did a lot to make people interested in this clever series.

You can't go wrong in working hard for the Toonerville series. The Fox drawings are widely used and as widely liked. Make a special drive on the series and be sure to explain that this is not a cartoon series but real comedies with the caricatured people as funy in real life as they are in Fox's inimitable series.

Herbert H. Johnson of the Luna invented this stunt and after it had worked hard for him he donated it to a local park, where it now forms one of the "exhibits" and constitutes a permanent advertisement.

HERE'S THE NEWEST INVENTION, THE WIRELESS TROLLEY

Inventors have been trying for the wireless trolley, but it remained for the Luna Theatre, Lafayette, Ind., to solve the problem and use it to promote sobriety and the delightful First National-Fontaine Fox series of shorts

Selling the Picture to the Public

Buffalo Drama Theatre Makes "Kid" Post Season Second Run Attraction

TRADITION was given a punch equal to that handed M. Carpentier when Chaplin in "The Kid" was played at the Teck Theatre, Buffalo, May 29.

Mike Shea has the franchise for First National first runs in Buffalo for his Hippodrome Theatre, and he played "The Kid" pre-release April 2. He ran it for a week at two houses.

According to tradition that ended "The Kid" in Buffalo so far as first run was concerned. The little fellows might take it on, like jackals gnawing at the lion's leavings, but that was all.

According to the Shea contracts, no one could play the film in Buffalo for a specified time after he had run it, and many of the Shea advertisements carry this announcement.

Still in Demand

The result was that a lot of people still wanted to see the picture who had not been able to view it at Shea's.

According to custom they should have gone to some neighboring house, but the Shubert-Teck had closed down for the season and it looked like a chance to make good money, and the Chaplin-Coogan troupe was booked in for the week of May 29, which, of course, included Memorial Day.

And there was another tradition busted! Not only was the first run taboo given a slap on the jaw, but here was a drama house using a picture after a picture theatre had run it.

And they did not change the title or pretend that it was new, or use any subterfuge. They pinned the campaign on the hit at Shea's starting in with teasers about a little boy who had been missing from Buffalo since April 9.

Bragged of the Hit

That was the date of the ending of the first run at the Hippodrome and Court theatres. Description of Jackie and the tramp were given, and it was handled like a genuine disappearance—as it was in one sense.

Then the cheap music stores were tied to the song, and the First National Exchange contributed a window. A ballyhoo auto was kept constantly on the streets, and the house was lavishly decorated.

The result was crowded houses for a week with the weather growing warm, and the complete refutation of the superstition that a film was dead after its first run and a demonstration that a drama house could follow a picture theatre with a second run film and make real money.

Brooks Improves the Cinderella Exploit

S. N. Brooks, of the Casino Theatre, Greenville, S. C., has found something better for a Cinderella stunt than the gift of a pair of slippers to the first woman they will fit.

For Viola Dana in "Cinderella's Twin" he arranged with a shoe store for a window display consisting of his stills and a pair of shoes. The shoes were not extra small, as is usually the case with the Cinderella showing, but what might be called a small average. They were not given away, but were sold at half price to the first woman they fitted. As soon as a pair was sold, another pair, of a different size, was put in place.

An attractive model was selected, and if the visitor found that the shoe in the window did not fit, she was more than apt to take another pair at the regular price, which is how the store could afford to cut prices on the shoes on display. This intensifies the selling effect, making better business for the store and still giving the theatre all the free shoe stunt provided.

Philadelphia Extends "Too Much Speed" Idea

Eli M. Orowitz didn't realize when he started the "Too Much Speed" campaign in Philadelphia that he was adding another bureau to the Police Department, but that is what has happened. A Too Much Speed Division has been inaugurated to look after automobile accident cases.

And the street car company now uses a warning hand on the front and rear windows of each car, and is doing it free; about the first time anyone ever got anything free from the P. R. T. The company is interested in the movement because you don't run after a street car in Philadelphia; you just walk.

In addition the Philadelphia Automobile Club has extended the campaign through July, which will give the neighborhood houses the benefit of the advertising, though this was not the big idea with the club, which is interested only in the public good.

MAKING "THE KID" COME TO LIFE A SECOND TIME IS MERELY A MATTER OF GOOD HUSTLING

The Tech Theatre, Buffalo, took Charlie and Jackie nearly two months after M. S. Shea showed the first run of this picture at two of his theatres and proved that a good attraction will go over in a drama theatre even though it has been played earlier at the picture houses. This is a reversal of the old superstition, but the Tech gives proof not to be contradicted

Selling the Picture to the Public

PICKED OUT THE TROPICS FOR A NICE COOL SPOT
And it looked cool in the lobby of the Orpheum, Scottsbluff, Neb., and because it did look cool a lot more people came in and saw Griffith's "The Idol Dancer." The tropics and Alaska seem to split it fifty-fifty for coolness

Finds Cool Lobby Is Best Summer Seller

W. H. Ostenberg, of the Orpheum Theatre, Scottsbluff, Neb., finds that a cool lobby is the best means of selling a summer attraction, and it does not have to be snow stuff, at that. One of his best sellers lately was Griffith's "The Idol Dancer" which is laid in the tropics, without even a cake of ice.

James H. Smith, who does the exploitation work, rustled half a dozen palms to set against the box office to make a grass hut. Then he got some marsh grass for filler and brought out the theatre's flippers for the wood set. Back of the flippers he placed a phonograph to play Hawaiian orchestral records, and arranged four figure cutouts and the wooden god for setting.

With cool green lighting and a white only in the box office, he got a display that made people think the Orpheum must be as cool inside as it looked outside.

Of course snow stuff has a powerful drag these days, but you can do almost as well with the tropics if you take pains to keep things looking cool, and this somewhat elderly First National went over strong.

Made Circus Parade Help His Ballyhoo

When the circus came to Clinton, Iowa, D. J. Smith, of the A-Muse-U, did not sit down and weep because the circus was going to take away all the money in town. He figured, instead, that it would bring into town a lot of people he might bring back on Sunday, when he was going to show "Peck's Bad Boy." He had already had "The Kid" and Jackie was known, so all he needed to do was tell of the coming of another Jackie picture.

Put Out a Float

He made up a float and arranged to get it into the parade. The circus people did not object, because the show advertised was two days later, and they had the money they wanted.

The result was that by not fighting the show, he played Jackie to more extra business than he lost through circus day.

You can't help circuses. The best thing you can do is to make them help you as much as you can.

Finds Sure Cure for "Midsummer Madness"

Harry Feldman, manager of the Stratford Theatre, Stratford, Conn., and Albert S. Nathan, New Haven Paramounteer, have given a considerable kick to the "Midsummer Madness" advertising.

First of all they got some fiercely red cards and printed them up with a warning to beware of midsummer madness. When that had a chance to sink in it was followed with druggists envelopes printed up "A sure cure for midsummer madness."

Inside were capsules each containing an advertisement for the Paramount production on thin stock and tightly wrapped. Powder envelopes with the familiar wrapped powders were also put out so you could take your choice of powder or capsule.

It had a very direct application to "Midsummer Madness' but they are also going to work it for "One a Minute" Doug MacLean's patent medicine picture, and you can make it fit a lot of other pictures.

The only novelty in the stunt lies in the teaser warning. The rest is old, but always good.

Two Handcuffed Men Got Newspaper Space

Fred V. Greene, Jr., who is Paramounting out of the New York City exchange, pulled another over in Bayonne for "The City of Silent Men."

Two men walked into one of the newspaper offices and asked if any reporter had a handcuff key, explaining that they had been handcuffed together as a joke and the man with the key would not release them.

No one had a key and someone suggested the police. The men appeared to be alarmed at the suggestion, but a reporter quietly telephoned for a policeman. They dashed out of the office at top speed with several reporters after them, raising the hue and cry.

The crowd joined in the chase, but when the fugitives were caught they displayed a police permit to advertise the picture. The papers wrote up the story, and the opposition sheets had even better stories than the one in the paper hoaxed, and the laugh brought the usual results.

Don't flood your lobby with red and put hot yellow lights in front. Suggest the interior of an ice box rather than that of a furnace and you will be more apt to attract patrons. Keep the reds and yellows for the winter when people want warmth. Use blue and green now. It will sell more seats than the best feature, if you back it up with fans when they get inside.

WHY IT'S THE KID HIMSELF!
Jackie Coogan in "Peck's Bad Boy"
THE WONDERFUL KID OF "THE KID" IN
FIVE GREAT REELS OF LAUGHS YOU CAN'T RESIST

TRAILED A CIRCUS PROCESSION TO ADVERTISE HIS SHOW
D. J. Smith, of the A-Muse-U Theatre, Clinton, Iowa, knew that he could not get them in on circus day and he went after his Sunday business with "Peck's Bad Boy," and the First National brought most of the flivers back to town Sunday

Selling the Picture to the Public

Tried New Tack for "Caligari's Cabinet"

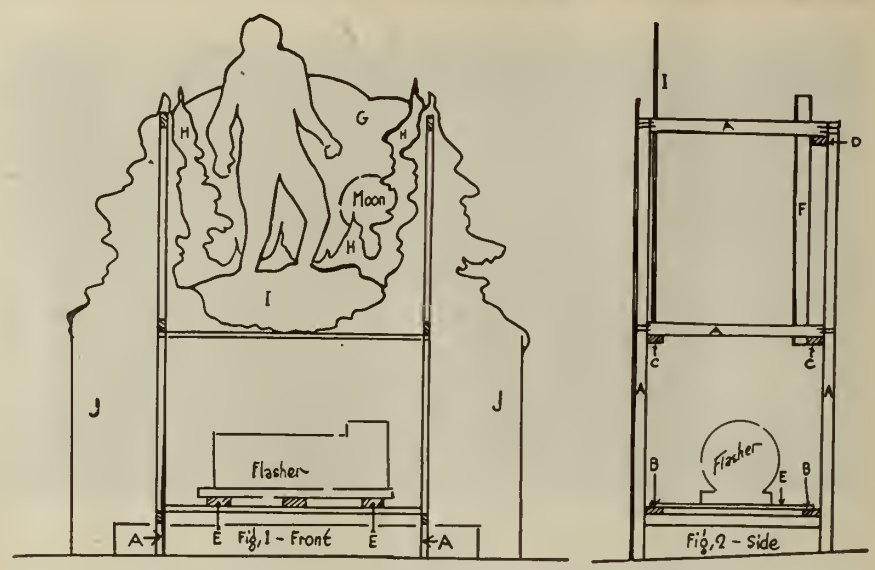
Curiosity was the appeal made by James L. Sweeney, manager of the Central Theatre, St. Louis, when he played "The Cabinet of Dr. Caligari."

He started off with the distribution of a teaser card which began: "Attention, people of St. Louis," and ran on to say that Caligari would arrive in St. Louis on the following Saturday and by Tuesday would be the most talked of person in town.

These cards were just about the sort of thing some fakir might throw out, and they were put everywhere, on cigar stands, on restaurant counters, in the stores and wherever they could be laid. It had the town talking and put them in proper frame of mind for the newspaper announcements, to which the card referred them.

Then Sweeney started in to put it over by calling it "a film sensation that is not a sex picture," and built on this by announcing that no children would be admitted under any circumstances and advising nervous women to keep away.

It all served to keep things stirred up and make them forget the heat, and good houses resulted.



TWO ANGLES OF THE TAYLOR MINIATURE STAGE

Figure one shows the front with the flasher and scenes in place. Figure two shows the general framework construction of the device, with the stage foundation for the cutout action to suit the title

Used Novel Stunts For "Mother 'o Mine"

Evert R. Cummings, who used to be with the People's Theatre, Portland, Ore., is now manager of the Fort Armstrong and Majestic theatres, Rock Island, Ill. For "Mother o' Mine" he used several good stunts, two of which are generally available.

In a vacant store he dressed a window with the advertising material and cut-outs for the picture, making the central display a picture frame over which china silk was tightly stretched. Back of this was a portable projector and with the film reversed, he got a good picture even in the daytime. He used about 500 feet of a Pathe Review and wound up with the scene trailer for the picture, with the playing date ahead of the trailer. He worked the gag for four days and "played" to about 5,000 people. It had a marked effect on the box office report.

He admitted all mothers over fifty on the opening day, a special coupon in one corner of his advertising being required, and for a prologue he used "the human voice in the organ" an effect which is obtained by placing a singer in the tone chamber and letting him sing through a megaphone placed with the large end against a tightly stretched drum head. It gives an odd effect that might easily be mistaken for unusually expert use of the vox humana stop. It was worked with a stage tableau of an old-fashioned mother, at her knitting, silhouetted against a french window.

Cummings gave roses to each mother the opening day. He says carnations are bad luck.

HERE'S THE REST OF ROGERS' LOBBY FOR D. DALTON

This goes with the interior of the Alaskan saloon shown in a recent issue as planned by E. R. Rogers for the Rialto Theatre, Chattanooga. This plate was finished too late to go forward with the rest but we want to show the whole idea

Made Owl Trade Mark for "Too Wise Wives"

John B. Carroll, of the Imperial Theatre, Charlotte, N. C., made the bird of wisdom his lobby attractor for "Two Wise Wives," and made it put the picture over with little other special effort.

He had an owl four and a half feet high built of scrap material and painted by his house artist. Flashes were placed in circuit with the lights which were used for eyes and gave movement to the piece.

If you try the scheme, use frosted bulbs for the eyes and have them painted up, then use a flasher socket on only one of the eyes and get a knowing wink instead of a blink.

Mr. Carroll says this cost nothing, because it was made from material at hand. We don't like this way of figuring. Part of the time of the carpenter and artist should be written off and there is a certain loss on material. It is better to figure that it cost a little something and get the real results. For example, if you use a beaver board to mount something, don't figure that because you can use the material again it costs nothing. If you figure that you can use this ten times, charge one-tenth of the cost against the stunt. Of course, it all works even in the course of the year, but it helps sometimes to pro rate costs.

Prints have arrived in New York of "Theodora" and "The Ship," the two Italian pictures which Goldwyn will release here in the fall. A private showing has been held and it is said that the photoplays more than match up to the reputation which preceded them as among the greatest film spectacles made. "The Ship" is from the story by Gabriel D'Annunzio, and was directed by his son. "Theodora" is from the play by Victorien Sardou and was produced by the same group responsible for the "Cabiria."

Selling the Picture to the Public

Elaborate Cutout Design, Once Built Will Serve as Foundation for Changes

All of the designs submitted by O. T. Taylor, advertising manager of the Weir Theatre, Aberdeen, Wash., are designed for general use and not for one specific picture. The design Mr. Taylor has worked out for "The Magnificent Brute" can be worked for any outdoor picture for which a striking tableau is provided. The essentials are a letter panel, with a translucent front, behind which is a flashing device. Above this is a small stage from which projects the figure of the dominant factor in the tableau. It will be noted that no effort is made to run the scenery to the height of the figure, but rather to provide a base than a background.

As may be seen from the ground plan sketch, figure three, the back is a cyclorama drop, with two purple bulbs back of the figure of the man, with two blues and one white in front of the figure and a white lamp back of the moon on the cyclorama drop.

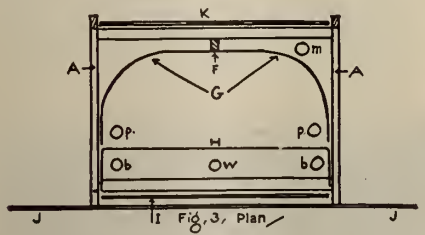
Simple When You Study

Unless you are used to reading plans, even Mr. Taylor's simple instructions will seem confusing, but if you will read them over with reference to the plans, you will quickly get the idea, and you will find that it is very simple.

THE OUTDOOR LOBBY
By O. T. Taylor
Planning a Lobby Display for The Magnificent Brute

In the Magnificent Brute lobby a display is shown that can be used to an advantage on any picture of the North and by changing the color scheme and scenery it can be applied to any picture where outdoor scenes predominate in the production.

Make two frames of 1x2 wood strips (A Fig. 2), and face with wall board. These sections make the sides of box and are placed as shown in A Fig. 1 and 3. Sides are held in positions by means of five pieces of 1x2 (B, C, D, Fig. 2).



THE GROUND FLOOR PLAN

Cut holes for lamp sockets in a piece of wall board of the proper size and tack to pieces B-B for stage floor. Two or three slats (E Fig. 1-2) will serve as base for flasher. An upright stick (F. Fig. 2-3) nailed to cross pieces B-D, to brace background, makes the framework complete.

In placing cutouts proceed as follows: Make background from heavy paper (such as manila tag) and fit in position as in G Fig. 3. After fitting remove to cut and paint, also cut opening for moon and cover with transparent paper, then replace and tack to sides and back brace. Set H goes in next. Proceed with this as with background, turning the ends along sides, like wings on a stage setting. This set should be made from cardboard that is stiff enough to stand cutting out without having tree tops drooping. Cutout of figures, previously mounted on wall board, is third to go in position as shown in I Fig. 2-3, then follow with facing (J Fig. 1-2-3) cut to desired shape and painted. The back is made the full height of the display and consists of a piece of wall board cut to fit and tacked loosely to cross braces (K Fig. 3).

Color scheme: Sky dark blue, moon orange, snow white background; lower part of attractor, dark blue with green border. Panel white, lettering black with initials and broken panel border in medium green. Lobby front side panels are made up to match.

Lighting and flashing: Lamp m white (back of moon), pp purple, bb blue, w white. Moon on steady, purple on, blue on, white on, purple and blue off, white off and repeat.

Played a Sure Fire

W. Griffith Mitchell, of the Majestic Theatre, Kalamazoo, made good hot weather business when he ran "Held by the Enemy" by inviting the G. A. R. veterans and their families.

The old timers paraded in a body to the theatre, attracting much atention, and a collection of Civil War relics occupied a store window Mitchell has been trying to land for months. He didn't break records, but he got a generous patronage.

Buried Treasure was Represented by Tags

A. G. Pickett, manager of the Rialto Theatre, Tuscon, recently worked out a new treasure hunt for "Buried Treasure" aided and abetted by John Le Roy Johnston, Los Angeles Paramounteer.

First he enlisted the interest of the local paper, which got behind the stunt as a circulation scheme. Then local merchants were invited to contribute small "treasures" in return for mention in the paper. A list of about 200 prizes was accumulated. The envelope stunt was used in place of burying the actual treasure, each buried envelope containing a tag good for a specified article.

For five days the paper ran stories, and in each all of the contributing merchants were named, which gave them more publicity than the prizes cost. There was a big blow-off story in addition.

All contestants had to be registered at the newspaper office and each was required to wear a large identification tag, which carried an advertisement for the theatre and play.

THE RIALTO LOBBY

In addition the theatre made a small display of buried treasure in the shape of one end of a trunk protruding from a pile of dirt with a skull and crossbones marked on the lid. It was not a big flash, but it made business just the same.

Did you ever realize that of all the numerous exploitation departments only that in Moving Picture World gives you real comment and suggestion, often building up the stunt and giving additional hints? There's a reason.

O. T. TAYLOR'S DESIGN FOR OUTDOOR FEATURES

This Central piece can be built for permanence and with minor changes can be used repeatedly for stories of the outdoor life, and each one can be made as individual as a special construction, because of the changes

Selling the Picture to the Public

HOW THE VIRGINIAN THEATRE, CHARLESTON, W. VA.,
Exploited Constance Talmadge in "Dangerous Business." It was all dolled up with tin cans and old shoes and rice on the sidewalk, and if they did not find a bridge, they did find a large audience for this First National

Had Salary Raised for Window Display

Harry Swift, Albany Paramounteer, says that this is the truth, the whole truth and nothing but the truth. He is a press agent, but he says this is the straight goods.

When he was in Troy, putting over "Deception," he dropped in to land a shop which is a part of a chain of stores operated from New York. The local manager was a bit uncertain about letting "Deception" into the window, but Swift was so persuasive that he decided to take a chance. All of the advertising suggestions had been sent him from the New York office, but this was an exceptional case and he did not want to lose the advantage of a tie-up, so he let Swift in.

THE PAY RAISER

Then he sent one of the photographs of the window to the New York office, with a statement of the advantage he had gained in extra business and he received a reply from the home office stating that his initiative had gained him a raise in salary.

And we bet Swift cuts this last paragraph off the story and shows the rest of it to all new stores until it gets worn out.

Got a Strong Lobby with Little Effort

George W. Keys, of the Majestic, Johnson City, Tenn., produced a nice lobby for "Forbidden Fruit" without going to very great expense; knowing that it was not expense but result which counted.

Palms were placed on either side of the entrance arch and in the center was a small wicker table, on which were displayed pineapples and other seasonable fruits, while from above swung a bunch of bananas, well out of the reach of the acquisitive small boy.

The rest of the display was largely lithographic, including a string of window cards, but the touch of green and the rich coloring of the fruits was all that was needed. Lem Stewart, head of the exploitation department of Southern Enterprises, writes that Mr. Keys always displays initiative, and this picture seems to bear out the statement, for it has quality and originality.

Turned His Back; They Followed In

A. S. Nathan, Paramounteer for New Haven, found a simple stunt for "The Traveling Salesman" when it played the Rialto, in his base town. The six-sheet shows Arbuckle from the rear, slightly more than lifesize,—which is saying a lot. Nathan cut one out, masked the edge of the litho in greenery at the side of the door and painted "Who is he?" in large white letters on the broad expanse of back.

HOW IT WAS DONE

A lot of people who might have passed a front view without comment stopped an instant because the question jolted their subconscious minds, discovered that it was Arbuckle and went on again.

And they went on knowing that Arbuckle was at the Rialto. That's the psychology of the stunt. Making them ask and answer a question clinched the star and title in their minds as straight advertising could not have done.

Little things such as this have a wonderful effect.

ACCORDING TO GEORGE W. KEYES EVE ATE A PINEAPPLE
At least pines are the central feature of his display for "Forbidden Fruit" at the Majestic, Johnson City, Tenn., though the bananas hung from the ceiling seem to weaken the testimony. He gained a very showy lobby

Selling the Picture to the Public

These independent Stars and Directors produce or appear in
First National Pictures
Associated First National Pictures Inc. is a nation-wide co-operative organization of independent theatre owners
FIRST NATIONAL PICTURES
to foster the production of better photoplays by independent stars and stand for betterment of screen entertainment

AN ATTRACTIVE FIRST NATIONAL TWENTY-FOUR SHEET

This is intended for use by franchise holders, and the four sheets left blank can be pasted with any desired announcement. It would be well to make one or more permanent mounts with this space cut out with duplicate boards for paint or paper

Recent Arbuckle Film Had Horde of Salesmen

Fatty Arbuckle in "The Traveling Salesman" has more salesmen on his staff than any other film ever produced.

The United Commercial Travelers were to hold a convention in Pittsburgh, and the Blackstone Theatre wanted to get "The Traveling Salesman" for that week, but when the management talked over the matter with William N. Robson, Pittsburgh Paramounteer, it was concluded that a better plan would be to give a special showing of the film to the visitors and then open for a run the following week.

To this end the film was obtained for a special showing to the traveling men and their wives and all delegates received an invitation to a special pre-view on the evening of July 9.

Hundreds of them accepted the invitation and praised the story, and the newspapers took the story of the invitation event as part of the news story of the convention, where it was given a stronger play than in the regular dramatic section, which also hooked up on this special show.

The result was a strong advertisement for Pittsburgh and the sending out of several hundred good talkers to every part of the country to talk of the production. It was a local stunt with a national angle.

Home Talent Helped "Old Swimmin' Hole"

Elmer Ramsey, of the Central Theatre, Fairbury, Ill., does not believe in quitting just because the weather warms up. The warmer the weather, the hotter he makes his fight for business, and as a rule he wins out.

He knocked out a homer the other day when he put on "The Old Swimmin' Hole" at a 44 cent top. He made up a prologue that was more or less "exhibition day" at a country school, with a lot of local kiddies in songs, winding up with a boy reciting the Riley poem on which the picture is based.

Fond mothers, proud fathers, and their sisters and their cousins and their aunts all turned out, not to mention the envious kids who did not participate and who visited the show to see their more fortunate rivals act out.

The local angle has the most powerful drag of all, no matter how you use it, and yet few managers seem to be willing to take the slight trouble involved in staging these affairs. Every dollar spent on home talent will bring in at least ten, if you pick the right people.

Largest Teaser Sign

What is claimed to be the largest electrical teaser sign in the world is showing on the corner of the Astor Theatre, in the heart of the Longacre Theatre district, New York. It is maintained by the Universal to tell the world how much Eric Von Stroheim has cost the company to date in making "Foolish Wives." The figures are changed weekly as the bad news comes from Los Angeles, and the sum is pretty close to the million mark. The only text on the sign, which is three stories high, is: "The cost of 'Foolish Wives' up to this week (the figures here) Carl Laemmle," with "Universal Pictures" on the flanking signs. Now we're wondering if they figure in the cost of the juice on the cost of the production.

Raleigh's Big Stand Uses Only 3-Sheets

A. C. Raleigh, manager of the American Theatre, Butte, is one of those hustlers who come over from the sign end, like O. T. Taylor and a lot of other good ones. He naturally believes in brush work. His latest is a permanent sign, larger than a 24-sheet stand, which uses only a single three sheet for each change of bill.

The frame, with the exception of this three sheet, is permanently lettered for the house. It is planted in a prominent locality and unless you confine your movements to the back streets, you are almost certain to pass it once or more each day.

It is solidly built, brightly colored and varnished down, to keep the coloring fresh. The three sheet is mounted on compo board and is slipped into grooves in the rear of the board. In some localities it may be found advisable to padlock on, but Mr. Raleigh finds the grooves sufficient.

There is nothing better in the way of poster announcement, except for the very big release where you want to make a special flash with the 24-sheets, and it is worth thinking over. If you build one, Mr. Raleigh's very good color scheme may interest you.

The framework and lattice is painted in cream and light sienna. The flag background is in strong red and blue with a pure white. The moulding to the lettered panel is old gold, and to the three sheet panel sienna with a brown "Now showing." There is a narrow white line between the gold moulding and the chocolate ground of the big panel. The top line is in lavender, the house name in bright orange and the "Home of Paramount Pictures" in bright pale green with the organ and orchestra lines in white. Three reflectors are used for night illumination.

A. C. RALEIGH'S DEVICE FOR A CHANGEABLE SIGN

How the manager of the American Theatre, Butte, makes his big splash with very little upkeep cost. He changes for each feature and buys only three sheets for the different attractions. Think this over. It's good

Selling the Picture to the Public

H. E. Jameyson Asks Opinion on Exploits

H. E. Jameyson, of the Doric and Liberty theatres, Kansas City, after admitting that "Business ain't," rises to remark that the recent exploit we reproduced, showing a street worker for "Reputation" was all wet. "You commented quite favorably on it in the story," he writes. "This was not an idea of mine. The woman was put on the streets without my knowledge or consent. Our Liberty Theatre is one of the high class theatres of the city and it has always been my idea to conduct only the most legitimate campaigns on the productions booked for that theatre. This woman was so dressed as to have the appearance of having lost all reputation and sense of dignity as well. I really wonder whether in your honest opinion you believe in such campaigns. It is my personal opinion that these campaigns are artificial in their results, and I do not believe that any lasting good comes to a theatre from their use." If you see it in this department you can figure that it is our "honest opinion," for in the ten years we have been working for this publica-

MR. JAMEYSON'S IDEA

tion we have been left entirely free to express our own opinion. Mr. Jameyson is primarily a newspaper advertiser. He clings to the newspapers, and he can see no good in exploitation. We think he is wrong. It is true that the woman used for street work for Reputation" was scarcely prepossessing. You can't gt a fragile young beauty to rube the streets. You must tak what you get. But we do believe that the woman put the title over, the title aroused curiosity and people went down to the theatre to see the play. If they like the show, it was good business, for the sole effort of the ballyho stunt was to bring people to the house. We do not believe that the woman's appearance was held against the house. She simply got attention, attention sold tickets, the patrons were pleased and came back again. A man may be known by the company he keeps, but we do not believe that a theatre is judged by the beauty—or lack of it—of its human perambulators. We considered it a good stunt because we believed that it would bring patrons into the theatre. If it did, the stunt served its purpose. If it did not, then it failed. Just what it did in Kansas City. Mr. Jameyson knows better than we, but if it did bring business and the play pleased as much as it did elsewhere, then it was a good stunt with a more lasting benefit than the immediate business. If the Liberty can do a capacity business on newspaper work alone, then the use of exploitation is unnecessary and therefore bad. But it is evident from Mr. Jameyson's letter that the house is not doing capacity, and therefore any stunt that will bring people in to see a good play is a good business move. Regular theatre going is more or less of a habit. You get in the habit of going or not going. If you are in the habit of not going, it takes something beside a newspaper advertisement as a rule to pull you back. This something else is found in exploitation, and it has saved more than one house. It is, in a way, as Mr. Jameyson suggests, "like giving oxygen to a dying man," but more than one healthy man has been pulled through a crisis by means of the oxygen tank. It might be that the "Reputation" ballyhoo was a bit strong for a high class house, but we do not think so. Mr. Jameyson writes such good advertising that he cannot be blamed for feeling as he does that this should hold them, but this seems to be the time for something more than advertising alone, even when you can write as good ads as Mr. Jameyson does. He is ballyhooing in his advertising spaces, if he only knew it. Take this three 110 lines for "Puppets of Fate." He makes his sale on this bank: "Here's one for Solomon. This poor 'goof' is married to both these dames, and yet only one of 'em is his wife. A helluva fix. We'll say so. Well lay five bucks against a post office pen that King Sol. couldn't figure out a plan of escape—and that ain't all.—Neither could the goof." If that is not ballyhoo talk we'll pause for a correction, and if you ballyhoo what does it matter whether you are undignified—and pulling—in the newspaper or on the street. That sort of talk sells lots of tickets and it makes people look for the advertisements, but it is no more dignified than sending a more or less hard faced female on the street to get the town talking. The only kick we have on the "Reputation" stunt is that calling especial attention to a woman with a face like that is cruelty to animals. Apart from this the idea is good. The man who starts exploiting without the need for exploitation is as bad as the man who does not use it when he needs it—but most houses need it just now. A sick house needs oxygen as much as a dying man.

—*P. T. A.*—

Weekly Program Ad. Works for O'Dowd

J. M. O'Dowd, of the O'Dowd Theatre, Florence, S. C., uses the weekly program advertisement designed by the late George Bleich, and seems to find it profitable, since he uses it every week. This does not take th place of the program, for he uses that, too, but he seems to feel that when the tired business man and his equally tired housekeeping wife settle down to read the paper is a good time to tell them about the amusement of the week. He has no Sunday paper, so he uses the Monday edition, starting off with "today" and running through the week. Sometimes he uses cuts, as shown in the reproduction on this page, and sometimes he sticks to all type; probably when cuts are not available, but always he tells them all about it. He does best with the short, snappy paragraphs of a line or two, and sells on the punches rather than on a single big appeal, using the latter only when there do not appear to be a sufficient number of small punches. He backs up his newspaper work with a weekly program, and adds a number of distributed and posted pieces to get them all in. He is not afraid to go over to the print-shop and order a few dollars' worth of work if he thinks he can get his money back on the job, for he knows that even if he only breaks even on the extra attendance from extra advertising, he has profited through the moral effect of having a crowd instead of a half-filled house. This is something that a great many managers fail to understand. They do not realize the value of a crowd as an advertisement. Fill your house and people will want to come. They will feel that you must be offering something desirable. Keep the house half full and you appear to be offering something that nobody cares for. More than one New York run has been forced on these very lines. A compara-

A Better Program Than Last Week
And you know that is saying a lot, but for comparison we will prove it. Last week we offered ONE Special and FOUR Selected Features. This week we are offering ONE SUPER SPECIAL, TWO SPECIALS and TWO SELECTED FEATURES, augmented with the best NEWS and TWO REEL COMEDIES.
Our Usual Submarine Admission Every Day . . . . . 10, 15 and 25c
7 PIECE ORCHESTRA
TODAY
DUSTIN FARNUM
Big Happiness
TOMORROW AND WEDNESDAY
GEORGE FITZMAURICE
"ON WITH THE DANCE"
May Murray and David Powell
THURSDAY
WANDA HAWLEY
Fatty Arbuckle
"A Rough House"
FRIDAY
A HUGH FORD PRODUCTION
THOMAS MEIGHAN
in
CIVILIAN CLOTHES
SATURDAY
Dainty Marguerite Clarke
in
"Mrs. Wiggs of the Cabbage Patch"
ELSIE LINCOLN
in a character of
The Flaming Disk
WATCH FOR THESE SPECIALS
"SLAVES OF VANITY"
"YOU NEVER CAN TELL"
"LITTLE PRAIG LADY"
"BEYOND THE WHITE MAN CAME"
"BIS CHANNEL"
"PALACE OF DARKEN WINDOWS"
"UP IN MARY'S ATTIC"
DOUGLAS FAIRBANKS in
"THE MARK OF ZORRO"
"HUCKLEBERRY JOINS"
7 PIECE ORCHESTRA
—If You Want to See the Best Pictures and Hear the Best Music Go to the—
O'DOWD THEATRE
WHERE YOU ARE SURE OF A GOOD SHOW AND ALWAYS ONE PRICE

J. M. O'DOWD'S IDEA

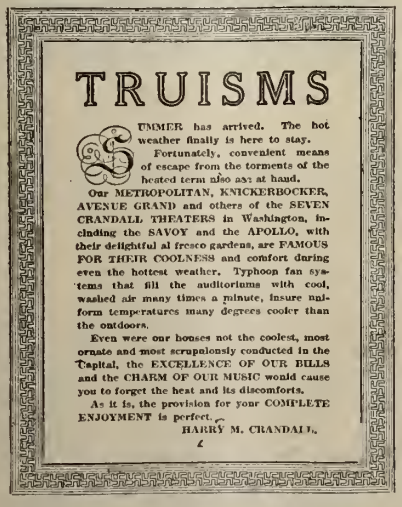
Selling the Picture to the Public

tively small house is taken and filled to the back row. Seats are hard to get, and they command a premium. In a larger house the same crowd would be lost and the show would appear to be undesirable. It is better, to use round numbers, to sell 1,500 seats at 20 cents than to sell only 1,000 seats in the same 1,500 house for 30 cents. The intake is precisely the same, but the full house has a distinct value of its own. Mr. O'Dowd realizes this, and he goes out after the business that will keep his house filled. We have already spoken of Mr. O'Dowd's stunt of running the name of some woman in the program story of each attraction and giving her a pass good for the week if she comes to claim it. The names are selected from the mailing list, so that it is certain to be a live one, and on an expenditure of seven sets of tickets a week he ensures that his program will be read by every recipient. That's another plan worth trying.

—*P. T. A.*—

Hot Weather Appeal Gets the Business

One of the prettiest uses of space in the Washington papers in some time is this two seventy-five line hot weather appeal for the Crandall theatres, signed by Harry M. Crandall. It stands out on a full page of theatrical spaces like a green oasis in the desert and just by its formation suggests something cool. It runs for the seven Crandall theatres in the national capital, and it carries a strong appeal. This 150 line investment will probably prove



TRUISMS

SUMMER has arrived. The hot weather finally is here to stay.

Fortunately, convenient means of escape from the torments of the heated term also are at hand.

Our METROPOLITAN, KNICKERBOCKER, AVENUE GRAND and others of the SEVEN CRANDALL THEATERS in Washington, including the SAVOY and the APOLLO, with their delightful al fresco gardens, are FAMOUS FOR THEIR COOLNESS and comfort during even the hottest weather. Typhoon fan systems that fill the auditoriums with cool, washed air many times a minute, insure uniform temperatures many degrees cooler than the outdoors.

Even were our houses not the coolest, most ornate and most scrupulously conducted in the Capital, the EXCELLENCE OF OUR BILLS and the CHARM OF OUR MUSIC would cause you to forget the heat and its discomforts.

As it is, the provision for your COMPLETE ENJOYMENT is perfect.

HARRY M. CRANDALL.

THE CRANDALL HOT WEATHER AD

a better use of space than anything he could buy for the several attractions, for it sells the general idea of coolness. At the first hot spell it pays to make some such appeal, and to repeat it on the screen and in the house programs. Sell them the idea that it is cool, and they will feel cool. In a smaller house with adequate ventilation it is well to give a demonstration. Get some concentrated perfume and run a slide telling that when the slide is withdrawn the perfume will be placed in the air shaft and ask them to count how long it takes for the odor to be diffused throughout the house. It will not take long if you have the right sort of fans, and it will be a better selling argument than columns of talk, but take the type-talk, too, for the benefit of those who do not witness the demonstration, for the man who stays away is the person you most need to reach through your appeals.

THE LOS ANGELES HALF PAGE ADVERTISEMENT

Striking Half Page for Los Angeles Kid

The Kinema Theatre, Los Angeles took a half page for Chaplin "The Kid." It did not need all that space for talk about the picture. It was largely sold before it came to town, for the prior litigation was in itself all the advertising the average picture would need. However, the Kinema felt that to put the picture over in a big way a large space would be needed, and since they needed only the space, they had plenty of room in which to work, so a large margin was provided in this design. It is a striking example of how to get results by apparently throwing away space. At current rates a lot of money seems to have been wasted on white space, but it was not wasted, for it gave this half page a distinction of appearance that not many half pages gain. All they had to sell was the showing times. The rest had been sold, so they took a white mortise for this and threw it into prominence, putting in a bar of benday below to give further distinction. The two in combination pull the eye over to this space as soon as the glance falls upon the page, and the trick is turned. It may look like a waste of space, but every penny spent for white paper brings in money to the box office because it makes the half page look larger and so creates a better impression on the reader.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Pierce Detroit Ads Work Best in Type

Howard O. Pierce does some good title lettering, but his spaces look best when he confines his lettering to the titles and uses type for the rest. Thiss 155 line across four is a good example of what he can do when he wants to. It is sightly and at the same time legible. The stars and titles are lettered in to permit these to be displayed as he wishes, and the rest is filled in with type, to permit the lines to be read with ease. Most of the Kunsky spaces have been wider than they are deep, but to get in the comedy features this space drops deeper than the width, but not so

THE PIERCE APPEALS

much that a poor proportioning results. One defect of the extra deep space is that the eye does not take it all in at a glance. We read from left to right and not up and down, so that the wide and shallow space is more easily grasped than that which is deep and narrow. In Chinese advertising the deep ads would be better, for the Chinesc reader is

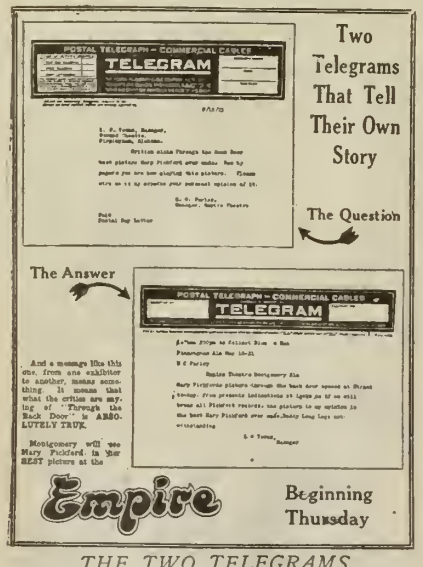
Selling the Picture to the Public

trained to read up and down and not across, but until we learn to read ideographs it is better not to drop too far down the column but rather to go across the space. Mr. Pierce gets his advertisement close to the limit, but he has held it to the safety side and he has room to properly display a couple of comedy features that are better worthy of display than merely filler stuff. One point he seems always to observe is the contrast in the two spaces. He does not try to match the attractors. He does not seek to get one just like the other, knowing that a change in the arrangement will give him sharper contrast and give emphasis to the idea of two offerings. For this reason, in the display we show, one attractor is a pose which helped to fill the space, and the portrait cut on the other, with its open space, gains from the contrast. It is not as easy as might seem to get two displays that have equal strength, but it can be done, because Pierce does it.

—P. T. A.—

Two Telegrams Told the Coming Feature

This double telegram stunt was worked in Birmingham, Alabama, and is a good variant from the telegram-from-the-star stunt. H. C. Farley, of the Empire Theatre, Montgomery, Ala., wired R. L. Towns, of the Strand, Bir-



THE TWO TELEGRAMS

mingham, to the effect that learned that Towns was playing Mary Pickford in "Through the Back Door" and asked his opinion of it. Towns wired back that it was breaking records and was, in his opinion, the best Pickford production ever made. The two telegrams were pasted up and reproduced to get this striking advertisement, which took three nines. As both houses are a part of the Southern Enterprises, it was not to be expected that an adverse comment would be returned, but the wires were in accordance with the facts and Farley knew that he was safe. He knew that before he wasted money on the first wire. A near-local endorsement such as this means a great deal more than the best a production company can say, and the stunt is worthy copying.

—P. T. A.—

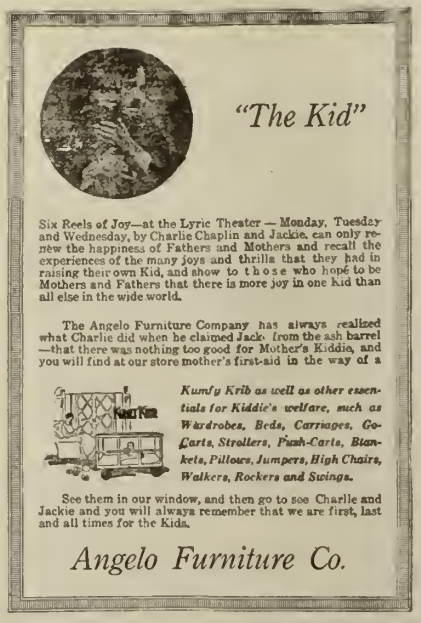
Played Up the Circus

Evert R. Cummings, of the Fort Armstrong, Rock Island, Ill., took an extra space for Mary Miles Minter in "The Little Clown" to announce a circus, rain or shine, the admission including a "monster side show" made up of the added attractions. With circuses of varying sizes promenading through the country, it is a good plan to make use of the circus picture for an offset, for the circus takes a lot of amusement money out of town, and to fight fire with fire you need a circus picture when the circus comes to town.

—P. T. A.—

Window Hook-up Is Good for Extra Ad.

Supplementing the window show we recently reproduced in these pages, we show the store hook up of the Angelo Furniture Company with the Lyric Theatre on Chaplin in "The Kid." It will be recalled that the store gave a window display to the little kiddie luxuries that Jackie Coogan did not have in the play. It made an unusual window and a corking good advertisement for both house and store But the store went further and took a three


"The Kid"
Six Reels of Joy—at the Lyric Theater — Monday, Tuesday and Wednesday, by Charlie Chaplin and Jackie, can only renew the happiness of Fathers and Mothers and recall the experiences of the many joys and thrills that they had in raising their own Kid, and show to those who hope to be Mothers and Fathers that there is more joy in one kid than all else in the wide world.
The Angelo Furniture Company has always realized what Charlie did when he claimed Jackie from the ash barrel —that there was nothing too good for Mother's Kiddie, and you will find at our store mother's first-aid in the way of a
Kum'fy Krib as well as other essentials for Kiddie's welfare, such as Wardrobes, Beds, Carriages, Go-Carts, Strollers, Push-Carts, Blankets, Pillows, Jumpers, High Chairs, Walkers, Rockers and Swings.
See them in our window, and then go to see Charlie and Jackie and you will always remember that we are first, last and all times for the Kids.
Angelo Furniture Co.

THE SAN ANGELO HOOK-UP

tens to call attention to the display, giving the top half of the advertisement to the Lyric in order to make the lower half work for the store. The circular cut went all wet, but the idea was there, and the unusual advertisement pulled business two ways. This shows the value of a direct hook-up as against a window in which the house is present on sufferance. The kiddie things gave a punch to the play title and got back more than it gave, so all profited by the transaction and the theatre won a thirty inch advertisement it did not have to pay for. A stunt like this will keep the furniture company sold on general publicity until the next real hook-up comes, and in the meantime the Lyric will probably hook others to similar schemes. The great value of a hook-up is the apparent recognition of the film by some business concern. It gives a kick to the idea that cannot arise from any amount of direct theatre advertising, and this is so true that if the Lyric had split the cost of the space with the store, it would still be ahead of the game. The great point in hooking up is to leave the other man feeling that he was well repaid for his co-operation.

A Good One Sheet

Paramount has gotten out an unusually good one sheet for Dorothy Dalton in "Behind Masks." Usually the effort is centered upon the large stands and the ones and threes are left to take care of themselves, but this one is out of the ordinary and will prove very useful to managers because it will work well

THE DALTON ONE SHEET

in a window and at the same time yield a good cutout. Most managers will find it worth while to mount these and hold them after the run for other plays, for a good bill will always stand a repeat.

—P. T. A.—

Uses Mailing Card to Check Up List

Harold B. Franklin, of the Shea picture theatres in Buffalo, used a reply mailing card to check up the mailing list for the North Park recently, and his scheme is so well done that it is offered here for the convenience of others who may plan similar work on their own lists. The program is a six page folder slightly larger than the government postcard. One third, forming the right section, is a private mailing card, addressed to the Shea Amusement Company and ready stamped. The outer sheet of the left hand side is the going address form, the program pages being two on the inside and one on the back. The return card is printed up:

"Dear Patron: Since Shea's North Park Theatre opened, we have been mailing to you each week a copy of our advance program.

"Because of the great expense in mailing programs, we desire to ascertain whether it is your wish that we continue your name on our mailing list.

"If you wish us to continue to send you this program, please sign your name on the line indicated below and mail to us. You will note this reply postcard is stamped ready for mailing.

"Yours very truly,
"Shea Amusement Co."

There is a line for the recipient's name and the card is scored where it joins the regular program that it may be detached with ease.

Rubbernecking in Filmland

MRS. SUMMER, who is playing her annual engagement in our fair city, has made some changes in her organization. Hy Fogg, a cool and genial cuss who has been hanging around in the upper altitudes, thereby permitting us to point with pardonable pride to the excellence of our June climate and wear our shirt for a week at a time, has been given the gate. A new piece entitled "A Hot Time in the Old Town" has been put on with a bird called Old Sol in the leading part and supported by a pair of gummy parties known as Hugh Midity and Perce Peration. It's a rotten show.

There is considerable going on, however, in spite of the hot weather, and everybody is happy and the town is full of Elks.

Robert Lieber, president of First National, Mrs. Lieber and their two charming daughters, who are on the Coast for a little vacation, are being intensively entertained. Charlie Christie gave them a swell party at Sunset Inn; Sol Lesser entertained them at the Hollywood Country Club, and Katherine MacDonald staged a dinner at the Ambassador Hotel in their honor during the first few days of their visit.

There is an alarming shortage of "Al's" in the Colony this week, caused by Al Christie leaving for his long-talked-of and oft-attempted vacation and Al Cohn seizing the rattler for New York in search of stories for the Palmer Photoplay Corporation.

Quite a few folks are going away for little trips. Ray Rockett of the Rockett Films shot up to Frisco for a visit; Theodore Kosloff has gone to Yosemitc; Marie Mosquini is hiking in the mountains; Tom Mix went East for the fight.

Speaking of the fight, the Colony has been divided about 50-50 on the outcome. We have been more concerned about Mr. Montana. The gentle "Bull" has been one of Dempsey's sparring partners, and we were afraid that Jack might get rough and slam him in the mush and spoil his looks.

Edwin Carewe is leaving us for the East, where he will produce and appear in the leading part of a regular stage play entitled "Prisoners Three," which he helped to write.

Viola Dana is going to Reno. Whaddye mean? Absolutely not. Viola's not even married. She's going to be Queen of Reno's Rodeo and Grand Fiesta, to be held in the Nevada burg on July 2, 3, 4 and 5.

Mack Sennett is taking a vacation. Fatty Arbuckle has gone to Frisco to get his teeth fixed.

Harry Brand, former P. A. for Buster Keaton who became private secretary to his honor, Mayor Snyder, a short time before the sad news of June 6, has gone back to his old job of boosting Buster.

Frank Keenan is making the hit of his young life with his regular stage presentation of Rip Van Winkle at the Mason this week. Frank is using the same props and wearing the identical costumes used by Joe Jefferson in his delineation of Rip. The props and costumes are the property of Thomas Jefferson, son of the immortal Joe, who loaned them to Frank.

Harry Myers, who created the fine part of Sir Boss in Fox's Conn. Yank., has refuted the prevailing idea that actors are not practical people, and at the same time earned the everlasting gratitude of the bean ranchers of the Sunny Southland by inventing a gopher trap.

A fire broke out in the eucalyptus grove back of Louise Glaum's house the other day, and Louise got her eye-winkers severely scorched in helping the fire laddies subdue the conflagration.

Hal Roach's new eighty-foot sea going cruiser will be ready for launching the middle of next month and then look out everybody, including Dusty Farnum or anybody else that's got what they think is a fast boat. Hal's boat will be equipped with both gasoline and steam power, and he plans to take a trip to the Hawaiian Islands if he can get away from looking after Harold Lloyd, Snub Pollard, Ruth Roland and the rest of the stars at the studio long enough.

Charlie Murray had a birthday last week. Clarke Irvine, who has just returned from New York, says that he can't see that New York's Broadway is any better than Los Angeles' Broadway, and so far as the two edges of the continent is concerned, give him the western edge every time. (That's different from what you told us, Clarke.—Ed.)

The latest romantic rumor is to the effect that J. Parker Read, Jr., has signed Mrs. E. R. Piper, a local society leader, to be his leading lady for life, and that the happy pair are honeymooning in a hacienda somewhere in Mexico.

Speaking of rumors, the one about Bill Hart and Jane Novak has been revived. Of course there may be nothing in it. You know how it is—every time an old bachelor like Bill starts to fix up his house by dabbing a little paint on the front porch and maybe getting a new rug or so for the "setting room," right away folks all say, "Ah ha! he's getting ready to step off."

Still, you never can tell. There was Florence Lawrence, for instance. When she was down here starring in George Kern's "Unfoldment" nobody knew she was even being courted, and here last week the news broke that she's been married since way in May to Charles R. Woodring of Denver.

Bessie Love has enrolled as a student at the Los Angeles University for the summer, where she will study the drama, English literature and psychology. Bessie has also bought a cow for her ranch.

Edward Piel, who has been in New York with D. W. Griffith for six months, is back in the colony. Richard Dix, who is playing leads at Goldwyn, had to go to a hospital to get a steel splinter removed from his eye.

Dore Davidson, the "Papa" of "Humoresque," has come out to the Coast to take part in "The Rosary," which is being produced by William N. Selig. Noah Beery is sponsoring a series of Greek plays to be produced in the outdoor amphitheatre of his Hollywood home. Many prominent screen players will have parts in the productions.

Harry Mestayer, who has been trouping the West in Ibsen dramas, has completed the tour and will go East to appear in films and a new speaking stage play.

William R. McShay, who is making a short stop in our midst in behalf of Dave Griffith's movies, got himself in bad by trying to monkey with the Spanish atmosphere of our Fair City.

Bill, like many who come out from the East, found some of the names of our thoroughfares quite a mouthful, and being a helpful sort of cuss he tried to mend matters by making a suggestion to the city fathers via the press that the name of Figueroa street be changed to Dream street, whereupon the citizens of Sonoratown arose on their hind legs and exclaimed "Lay off!" or words to that effect in rich but indignant Castilian. Bill might as well have tried to take their hot tamales away from them.

Bill is worried about the faux pas. He says that inasmuch as considerable attention has been attracted to the Mission Theatre, where "Dream street" is running, he is afraid people will think that he was actuated by press agency motives, when he was really only trying in his poor blundering way to do the town a favor.

Old Sol, Hugh Midity and Perce Peration Give Bum Show Around the Studios

By GIEBLER

'TIS MABEL BALLIN

In the feminine lead of "The Journey's End," the Hugo Ballin-Hodkinson picture at the Capitol, July 17

Columbia Course on Picture Production Begins in September

Columbia University announces a course dealing with production of moving pictures. Several years ago courses dealing with the writing of photoplays were instituted at Columbia and proved so popular that four different instruction periods are now devoted to this work. By the inauguration of the new production course, students may not only learn the principles of visual appeal but how to apply them in actual practice.

The course will be directed by Dr. Rowland Rogers, vice president of the Picture Service Corporation, formerly editor of Paramount and Goldwyn Pictographs and later production manager of the Bray Studios. Dr. Rogers is chairman of the curriculum committee of the Visual Instruction Association, which has secured the use of motion pictures in the New York Public Schools.

"The decision of Columbia to teach young men and women the application of the principles of visual appeal through pictures will be a practical service not only to the pupils but to the motion picture industry," said Dr. Rogers. "Students will learn not mere theory but the technique and methods of the director, the cameraman and the editor in producing pictures for entertainment, educational and industrial uses. They will actually produce a single reel picture themselves."

The course will be given on Tuesday evenings beginning in September.

Eve Unsell Heads Scenario Department of Robertson-Cole on the West Coast

EVE UNSELL, scenario writer and editor, has been named by the R-C Pictures Corporation as head of its scenario department on the West Coast. Miss Unsell will leave New York for Los Angeles on July 15. She will take with her the following staff of assistants: Zara Mendel, formerly associated with Emil Chautard, of Famous Players; Garret Elsden Fort, assistant editor and continuity writer, formerly publicity writer, reader and originator of titles for Famous Players-Lasky productions. George Blaisdell, who was assisting Miss Unsell in re-building synopses and titling, and who was formerly editor of Moving Picture World, will now be associated with Paul Price, editing and titling pictures. Mr. Blaisdell also will continue the play and book department established by Miss Unsell.

Miss Unsell recently returned from London where she had charge of the scenario department of the Famous Players-Lasky British Producers, Ltd. While there she met H. G. Wells, Sir James Barrie, Edward Knoblock and other leading literary lights of Great Britain. They were impressed with her judgment and frequently sought her advice about the picture possibilities of this or that story. This confidence gave her courage to try her wings outside the scope of the cinema and the ultimate result was a chance to sell her "Stigmata," a short story, to be dramatized. The play will be produced in London at an early date by Miss Terry, who is a niece of Ellen Terry, the famous English actress.

Miss Unsell is the author of more than 100 important film scenarios, including many of Mary Pickford's, Marguerite Clark's and Elsie Ferguson's greatest successes. She now has an international reputation through her work on such pictures as "Wildflower," "The Man from Mexico," "The Dummy," "Eyes of the Soul" and "The Test of Honor."

Faralla, Back from Trip, Speaks of Realart Work in West Coast Studios

Returning from an extended tour of the Realart branch offices, Dario L. Faralla, assistant treasurer of Realart Pictures Corporation, spoke of the completion of the increased production facilities at the company's West Coast studios. While there he inspected the additions which were authorized by President Morris Kohn when at Hollywood several months ago.

"The third stage and the new dressing rooms have already been completed," said Mr. Faralla, "and still further improvements are expected to start shortly. The plant as it now stands is adequate for present needs, but owing to the steady increase in the demand for Realart pictures, we are going right ahead planning for the needs of the future."

Mr. Faralla's inspection included an investigation of several special aids for increased efficiency which were recently installed by Studio Manager Frank E. Garbutt. These include a precision machine shop for the quick repair of camera and other intricate equipment, a new portable power wagon, said to be the largest and most complete ever built, and an ice-making plant to insure an even temperature for the various laboratory processes.

Oren F. Woody, manager of the Realart Los Angeles Exchange, accompanied Mr. Faralla on his visit to the studio. The New York executive, for the first time, met Bebe Daniels, Wanda Hawley, and May McAvoy, three of Realart's stars.

Dembow Given Pen

Sam Dembow, assistant general sales manager of Fox Film Corporation, evidently made a fine impression during the five months he was acting as manager of the Fox exchange at Cleveland recently, to fill a temporary gap. For Sam is exhibiting a solid gold fountain pen just received from the employes of the exchange as a token of their appreciation of him as boss.

Sam is back on his regular job in the Fox New York office. M. J. Weisfeldt, formerly branch manager at Minneapolis, has taken hold of the Cleveland office.

Weisfeldt, Fox Manager, Presented With a Watch

M. J. Weisfeldt, recently made branch manager of the William Fox exchange in Cleveland, is a happy man. Reposing in the left-hand pocket of his vest is a handsome gold watch, and from the watch dangles a gold monogramed watch fob—both tokens of appreciation.

Weisfeldt was Fox branch manager at Minneapolis for over two years and a half and until he was sent to Cleveland. When Minneapolis film men heard he was to leave that city for the Cleveland exchange, they got busy. The employes of the Fox exchange bought the gold watch and presented it to Weisfeldt, at the same time telling him how much they appreciated his methods as head of the exchange.

While Weisfeldt was fumbling for words of thanks a delegation from the Minneapolis Film Board of Trade walked in and, after another speech presented to him the monogramed fob. This second expression of brotherly good-will left Weisfeldt with only enough power of speech to murmur his thanks.

Universal's Manila Manager Reports Good Business in Philippines

Some interesting sidelights on the methods of presenting photoplays in the Far East were obtained from J. B. Morton, manager of the Universal branch at Manila, Philippine Islands, during the recent visit of Mr. Morton to Universal's home office in New York. While in the city, Mr. Morton was the guest of George E. Kann, manager of the Universal export department.

"American methods of picture presentation," said Mr. Morton, "have not yet been accepted in the East. Exploitation, except in a small way, is practically unknown. The Philippine exhibitor uses a ballyhoo outside his theatre, and once in a while, a street ballyhoo of some kind. Serials and Westerns are very popular, the average native not being quite up to the deeper photoplays which are popular in the States."

Mr. Morton said that business in general in the Islands was good, and that the next few years would see a material increase, both in the quantity of the business and in the appreciation of the inhabitants for the better class of photoplays.

He will remain in New York for a few days, and then return to Manila by way of his home in Illinois.

"Doug" Entertains Warde

Frederick Warde, famous Shakespearian actor, who started Douglas Fairbanks on the road to fame, recently visited the star at his Los Angeles studio to renew associations of days gone by.

It was Frederick Warde who gave Fairbanks his first part on the stage. The play was called "Richelieu," and at that time Doug was seventeen years of age.

The Shakespearian actor, now on a lecture tour, expressed himself as deeply impressed with what he saw of the filming of "The Three Musketeers," which will be Fairbanks' next film vehicle.

THE MOST POPULAR OF ALL INDOOR AND OUTDOOR SPORTS

1. *Music paves the way.* 2. *Clothes enhance the allurement.* 3. *"Oh, won't you please find a park bench?"* *Corinne Griffith in "Moral Fibre," a Vitagraph production*

Rapf Thinks Exploitation Most Important Item in Distribution; Special Plans for "School Days"

Harry Rapf, who is producing "School Days," starring Wesley Barry, for Warner Brothers, is a firm believer in special exploitation and advertising for the productions that he will soon offer to the trade and announced that special attention will be paid to the publicity preceding "School Days" when it is presented in the leading first-run theatres of the country.

"As the first aid that we have arranged for the benefit of exhibitors who booked 'School Days' I have engaged Gus Edwards, producer of vaudeville acts starring his juvenile proteges, to stage a revival of his well-known "School Days" vaudeville act. A dozen talented youngsters will appear in this act, which will be used as a curtain raiser for the feature," said Mr. Rapf. A special exploitation expert will be on the ground to see that "School Days" receives the proper representation with the local newspapers."

Wesley Barry's latest feature will be ready for release early in September and according to those who have followed its production will cause a sensation in the theatre world when it is exhibited for the first time.

Another early release from Warner Brothers, "Why Girls Leave Home," was also produced by Harry Rapf. Anna Q. Nillson is starred in this picture. It was given a pre-release booking in Newburgh, N. Y., several months ago and caused a sensation with the large crowds that attended Cohen's Theatre in that city.

Elaine Hammerstein and Tearle Start Production at Selznick

Still going strong at their studios in Fort Lee, despite the hot weather and a somewhat general lull in the business of producing motion pictures, the Selznick Corporation next week will put two new pictures in work. One will be "The Way of a Maid," starring Elaine Hammerstein under the direction of William P. S. Earle. The other will be "The Man of Stone," starring Conway Tearle, under the direction of George Archainbaud.

The Hammerstein picture is from a story by Rex Taylor. Lewis Allen Brown of the Selznick staff wrote the continuity, "The Man of Stone" was written by John Lynch and Edmund Goulding; Mr. Browne also wrote the scenario for the production.

"The Way of a Maid," which Miss Hammerstein is to present, is a story to which the star has been looking forward for some time. Myron Selznick, vice-president in charge of production of the Selznick organization, is a firm believer in the policy of keeping his players as fully informed of what they will be expected to do from time to time as is possible, and Miss Hammerstein has been keenly interested in the Rex Taylor story ever since it was purchased with her in mind as the star.

"The Man of Stone," Mr. Tearle's new picture, was especially written for him, and there is every indication that the finished production will be the best, by long odds, in which he has yet appeared on the screen. George Archainbaud will direct Mr. Tearle for the first time.

"Shadows of the Sea," the Tearle picture which has just been finished, was directed by Alan Crosland. "After Midnight," the picture before that, was directed by William P. S. Earle. Henry Kolker handled the star in still earlier Selznick releases, as did also Hobart Henley.

Representative Schedule of Short Subjects for Release

Pathe Exchange, Inc., announces a representative schedule of short subject features and the current episodes of two serials for release during the week of July 24. "The American Badger" is the next of the series of "Adventures of Bill and Bob," showing the exploits of Bill and Bob Bradbury, this time hunting the badger.

"The Flirt" is the second of the series of re-issued one reel comedies starring Harold Lloyd. Bebe Daniels, now a promising star in her own right, is featured with the comedian, and "Snub" Pollard, now featured in Hal Roach comedies, is Lloyd's running mate in the cast.

"The Lioness and the Bugs" is the title of the new animated cartoon of the series of "Aesop's Film Fables," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. "No Stop Over" is the latest Hal Roach comedy scheduled for release, featuring "Snub" Pollard, assisted in his mirth-making by Marie Mosquini, and the Hal Roach comedians.

The current episode of "The Yellow Arm," the Pathe serial starring Juanita Hansen, with Warner Oland and Marguerite Courtot prominently featured, is "A Nest of Knaves." The chapter is said to be replete with thrills. The Pathe serial, "The Sky Ranger," arrives at the thirteenth episode, "At the Last Minute." June Caprice is co-starred with George N. Seitz in the chapter play. Pathe Review No. 113, the current issue of the screen magazine, presents a number of interesting and widely diversified subjects.

Critics Say "Conquering Power" Is Ingram's Greatest Picture

"The Conquering Power," the Rex Ingram production for Metro, shown this week at the Rivoli Theatre, New York, has been greeted by reviewers with praise rivaling that bestowed upon Mr. Ingram's production of "The Four Horsemen of the Apocalypse." Some critics believe that the new production, an adaptation by June Mathis of Balzac's novel, "Eugenie Grandet," surpasses "The Four Horsemen."

The Evening Mail says: "In many respects 'The Conquering Power' was a test of Ingram's real ability as a director. When 'The Four Horsemen of the Apocalypse,' his first great effort, scored its sensational success, the wonder was expressed if he could ever equal that work. His answer is found in 'The Conquering Power,' for in the latter film he has actually surpassed 'The Four Horsemen.' Artistically the film is magnificent, a masterpiece, a superb background for a powerful story, impressively told. It is not too much to say 'The Conquering Power' is a distinct contribution to the evolution of motion picture production."

High Praise from Post

P. F. Reniers, writing in The New York Evening Post, says: "It has an ease of continuity that is soothing in effect; the tone shadings of its photography seem equivalent to the elusive quality of sensuous music; and Mr. Ingram's groups fall, dissolve and fall again into pictures so well composed that one regrets the necessity for continuous movement. These qualities make 'The Conquering Power' a film that will bear seeing not only once but several times, and we make bold to recommend it to those, if any, who are still skeptical of the cinema as an agent of beauty."

Hariette Underhill in the New York Tribune: "'What do you want now?' they say, and we answer, now once and for all, another 'Conquering Power.' We sat spellbound while the story was unfolded on the screen, charmed by the youthful appeal, vivacity and cleverness of Rudolph Valentino, by the restful and perfect continuity of the story, by the gorgeous photography, by the most excellent and beautifully brief titles, and by the splendid direction of this man, Rex Ingram. It is full of soft elusive shadows and high lights. And it has love and a certain amount of mystery and honor and retribution all done by a director who has a firm hand and a level head. No matter what you see on the screen you never have the feeling that it is unreal. Particularly now, when so much is being said and so much is being felt about the German films, is such a picture welcome? Germany has turned out nothing finer. Need we say more?"

The other reviews were equally enthusiastic.

DOESN'T IT BRING BACK THE MEMORIES?
It could be Jason in search of the Golden Fleece, or a Carthaginian galley embarked on adventure, or any of those oldtime heroes we've read about. It's from the Goldwyn's picturization of Sardou's great play, Theodora"

All Star Cast Supports Arliss in Picturization of "Disraeli"

The finishing touches are being put on the George Arliss production, "Disraeli," which will be released by United Artists Corporation in the early fall.

Chief among points of interest of this production of the international stage success by Louis N. Parker, is the fact that Mr. Arliss has surrounded himself with a cast of star players, some of whom have supported him in the stage version of this production for years.

For the benefit of those who read and sometimes believe false reports, Louise Huff, whose admirers are legion, did not retire from the screen a year ago. Miss Huff is the particular bright little star in Mr. Arliss' support in this production and, returning to the screen after a needed rest, is as beautiful, charming and talented as ever before. She plays the part of Clarissa, daughter of the Duke of Glastonbury.

Reginald Denny, who has played opposite many famous screen stars recently and is one of the most attractive young men in pictures, plays the role of Charles, Viscount Deeford. Mrs. Arliss, who plays the part of Lady Beaconsfield, is an actress of rare charm and ability. Before her marriage to Mr. Arliss she was Florence Montgomery.

Henry Carvill, a prominent English actor, plays the part of the Duke of Glastonbury. He played the original "Duke of Glastonbury" on the stage with Mr. Arliss. Others in the cast are Frank Losee, Edward J. Ratcliffe, Margaret Dale, Grace Griswold and Noel Tearle. Henry Kolker directed. Harry A. Fischbeck was the photographer and Charles Osborn Seesel, the art director.

POOR, UNLUCKY-IN-LOVE WALTER HIERS
Here, in Realart's "Her Sturdy Oak," he again wooes and loses. This time it's Wanda Hawley

Associated Producers Obtains Many First Runs Everywhere

A grand total of first-run booking in the country's biggest houses that challenges existing records is fast being accumulated by Associated Producers' exchanges in every key city. Practically every leading theatre in ever principal city has been booked to play one or more releases of Associated Producers. The fact that almost every first-run is scheduled to play in the peak of the summer season is another achievement that bespeaks the power of "A. P." specials.

Big Theatres on List

Not only are the foremost theatres of the country represented in the list of first-runs which follows, but a good number of the houses will run nothing but Associated Producers' pictures. The bookings here given show two-week runs as often as single week showings.

The Strand Theatre, New York, will play "Mother o' Mine," the latest Thomas H. Ince production, for the week beginning July 31. Following this, the picture will play the entire Loew Circuit. "Home Talent," the five-reel comedy by Mack Sennett, is scheduled to play a week at Shea's Hippodrome, Buffalo, N. Y. "Mother o' Mine" is slated soon to go into the new Tivoli in Chicago, Balaban and Katz's architectural masterpiece. It will move from there to the new Roosevelt.

Ben Turpin in "Love's Outcast" played for a full week at the California Theatre, Los Angeles, and proved so successful that it was moved to Miller's Theatre, another first-run house, for an additional week's engagement. "Foolish Matrons," after attracting huge patronage at the large Symphony Theatre in Los Angeles, has been held over for a second week.

At the famous Gift's Theatre, Cincinnati, "Mother o' Mine" will play two weeks. The New Allen Theatre in Cleveland will play "The Foolish Matrons" for a week. In Seattle The Blue Mouse reports a highly profitable week's run on "Mother o' Mine." This first-run house henceforth will run every Associated Producer release. In Detroit Kunsky's Madison will soon offer for one week Tourneur's "The Foolish Matrons."

Had Big Success

The Strand, San Francisco, achieved a decisive success with "Home Talent" all week. The California, San Francisco, has been booked for the first-run of "The Foolish Matrons" in the near future. "A Small Town Idol" will fill the Blue Mouse in Minneapolis. "I Am Guilty" has just completed a tour of the entire Loew circuit, where it will be followed by the Frothingham production which ran at the Capitol, "The Ten Dollar Raise."

Synchronized Music Official Urges Exhibitors to Pay More Attention to Music Program

"Musicians should welcome the coming of Synchronized Music Scores," said M. J. Mintz, vice-president and general manager of Synchronized Scenario Music Company, 64 East Jackson Boulevard, Chicago. "It seems a pity that there are thousands of musicians in motion picture theatres today who are making little advancement over their style of playing, or who are offering mighty few new selections in their accompaniments. This fact is all the more to be lamented considering the fact that motion picture music has advanced so much in the past year. It is a notable fact that the great progress in picture music has been made in the past season and even greater triumphs are ahead for this co-art of the picture itself.

"In the use of our scores the musician is permitted the opportunity to play the very pieces that pleases thousands of patrons of the big Broadway houses in New York. The world's greatest authorities on motion picture musical adaptations personally prepare each Synchronized score.

"The future of music in motion picture theatres is assured. With public interest at a high pitch because it has come to realize the wonderful entertainment value of good music, wise and progressive exhibitors are gradually awakening to the fact that they must pay more attention to their music. It is not alone sufficient to install a good orchestra in the music pit. For that orchestra to function properly it is necessary to make certain that its director fully understands the accompaniment of music to the screen action.

"When one considers the fact that music is one of the most adequate expressions of personality, and that as a medium of communication it is far more characteristic and even genuine and more flexible than the spoken or written word, the true worth of music as used in a motion picture theatre will be apparent."

Corinne Griffith in Different Role in "The Single Track"

In her new Vitagraph production, "The Single Track," now nearly completed, Corinne Griffith forsakes for the nonce the life of luxury and ease of a debutante or young society matron and plunges into the life of a Western settlement, with all its attendant frontier customs and excitement. Miss Griffith dons calico and sun-bonnet; Khaki and sombrero, and plays what is for her a new type of character. Only in the earlier scenes, laid in New York City, does she have an opportunity to wear beautiful gowns.

Miss Griffith's new picture takes its title from a single track spur of a railroad that, when completed, will connect the heroine's mine, all that remains of a wasted fortune, with a main line. It must be finished before the option on the right of way expires. Rival mining interests employ foul means to cause delays and the fair young mine owner goes to her property personally to take charge. The picture is spectacular to a degree.

THE OLD-FASHIONED WINE GLASS, THE NEW FANGLED TEA CUP

Like the old oaken bucket, recall poignant memories, when seen in Selznick's Norma Talmadge reissue, "The Moth"

In the Intervals Between Our Own Productions

Three Outside Moving Pictures Can Be Made This Year At

The Most Efficiently Organized And Most Completely Equipped One-Company Motion Picture Studio In America—

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Popularization of Short Subject Programs Foreseen by Pathe Man

Back of Samuel L. Rothafel's success in the presentation of an all short-subject program at the Capitol Theatre, New York, is a significance that clearly indicates the trend of the times in motion picture presentation, according to Elmer Pearson, director of exchanges of Pathe. On at least two other occasions, while managing director of the Rialto Theatre, Mr. Rothafel staged programs composed entirely of short features, but never with quite the same success as rewarded his efforts at the Capitol.

"Exhibitors who regard the feature (assuming it to be five reels or more in length) as an absolutely essential unit of their program, are laboring under an erroneous impression of public taste," asserts Mr. Pearson.

"To get the real inside viewpoint of the public on the question of short subjects as a form of entertainment, I visited the Capitol Theatre twice during the week of July 3. I was particularly impressed, to begin with, by the very large crowd that attended both performances, despite the holiday time and the weather which drove the thermometer up around ninety.

"It is possible to sense the feeling of an audience, by giving it careful attention, and I feel that on each of my visits to the Capitol I caught the 'crowd psychology.'

"There were persons in each audience who could not possibly have sat through a so-called feature of five reels or more. In their state of mind, brought about by the weather, they had to have their entertainment in short jolts, as it were. It had to be brief and snappy. That is what Mr. Rothafel gave them The Harold Lloyd comedy, 'Among Those Present,' which was featured on the Capitol program, seemed to act as a tonic—a bracer, perhaps—for an audience that was ill at ease with itself when it entered the theatre.

"The other units of the program fitted in very nicely around the Lloyd comedy, and the musical presentations were of such a nature as to add more laurels to Mr. Rothafel's credit.

"This Capitol program proved beyond all question that the short subject has become firmly implanted in the public mind as one of its chief sources of entertainment. Of course, the standard for this form of motion picture must be very high, perhaps higher than the average five-reeler.

"There can be such a great diversity of subjects in a short subjects program than in one containing the average featured length production that it consequently contains a wider range of appeal.

"I do not intend to convey the impression that I feel the short subject will ever supplant the feature length picture. That would be absurd. The situation parallels the short story and the novel. The average person likes both form of reading, but at various times tires of one or the other. When novels begin to pall on one, a switch to short stories is very refreshing and vice versa. The same holds true with motion pictures."

Selznick Advances Preparations for John Galsworthy's "Justice"

Ralph Ince, who will direct the Selznick Pictures production of John Galsworthy's "Justice," has been spending the last few weeks at his home in Bayside, in a practically continuous study of the play and the Edward J. Montagne continuity from which the screen version will be created.

Preparations for the actual photographing of the drama are nearing completion at the West Fort Lee studios, under the personal supervision of Myron Selznick. Numerous interesting descriptions and sketches of British prison, court and office scenes have been received from James Fosdick, who was sent to England to secure data at first hand, and replicas of actual buildings and interiors are being prepared by the technical department.

It is expected that William Faversham, who is to play the star role of Falder, will begin work within a short time.

The screen version will inevitably depart in certain respects from the stage version as seen on Broadway several seasons ago, but in color rather than essentials. This will be in the shading of characterization of the various roles.

In the casting of "Justice," Myron Selznick states that players will be secured without any thought of the manner in which the roles were created on the stage, but solely with an idea of approximating as closely as possible the spirit of the drama. Therefore, while the story will remain unchanged in all essentials, it will be presented in new colors.

August 10 Set as Date for Release

With a number of productions completed from which to make a selection, Myron Selznick, vice president in charge of productions, has chosen "Remorseless Love" as the next Selznick-Elaine Hammerstein release. It is scheduled for August 10. Work on the negative has been about completed and prints will go forward to the various Select exchanges throughout the country within the next few days.

"Remorseless Love" is from a story by Mary Lanier Magruder which appeared recently in one of the popular magazines. The screen version was written by Edward J. Montagne, staff writer for the Selznick organization, who has a number of notable successes to his credit.

Aesop's Fables Listed

"The Lioness and the Bugs" is the title of the new animated cartoon of the series of "Aesop's Film Fables," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The offering has been scheduled for release by Pathe for the week of July 24. It was Aesop who first invented the well-known saying that "quality, not quantity, is what counts," and the fable in which he endeavored to prove his statement was "The Lioness and the Bugs." Although Aesop "philosophied" 2600 years ago, his words have become immortal, and through the imaginative work of Paul Terry they live on the screen, only in a more modern guise with a quaint touch of satire mingled with highly laughable incidents.

"Back Pay" Has Been Completed

The photographing of "Back Pay," a Fannie Hurst story, has been completed at W. R. Hearst's Astoria Studio. It is the story of a country girl's life and a fast set in New York and was directed by Frank Borzage. Frances Marion wrote the scenario. Seena Owen plays the leading role. Playing opposite Miss Owen is Matt Moore.

Great Care Taken Selecting Cast

Seldom has a cast been selected with the care bestowed upon that of "Get-Rich-Quick Wallingford," according to an announcement by Cosmopolitan Productions. The picture, adapted from the famous stage play, will be released in the fall.

Characterization of the highest order was sought for the screen version, it is said, because the characters of Wallingford, Daw and others were well known to thousands of Americans who had seen the stage play and the producers realized from the outset that every man and woman in the cast must be ideally fitted to his or her part. The film was directed by Frank Borzage, who directed "Humoresque."

Selznick Revives "The Moth," with Norma Talmadge

Another of the popular Selznick revivals is announced for release on July 20. It is "The Moth," starring Norma Talmadge, under the direction of Edward Jose.

For some time Myron Selznick, vice-president in charge of production of the Selznick Corporation, has had his force of editors, title writers and cutters at work upon the negative making changes in the general style of the release to adapt it for use under thoroughly up-to-the-minute conditions. As "The Moth" stands now it is said to be a much stronger box-office attraction than it was when first released. New advertising matter, including posters, lobby display, press books, etc., have been provided.

Next Roach Comedy

"No Stop-Over" is the title selected for the forthcoming Hal Roach comedy which Pathe has scheduled for release during the week of July 24. "Snub" Pollard is the featured comedian and is assisted in his mirth-making by Marie Mosquini, "Sunshine Sambo," and the Hal Roach comedians. The action takes place in a railroad station and the chief elements of comedy are the tribulations of "Snub" and his wife trying to make the train for Long Beach. A lot of amusement is furnished by a couple of "slickers," whose specialty is the old-time shell-game.

HERE ARE THREE HARD HITTERS

Tom Mix visits Secretary of the Navy Denby and Assistant Secretary Roosevelt at the National Capitol

Big Demand for Christie Comedies Leads to New Educational Contract

After eight months of practical experience in selling Christie Comedies, E. W. Hammons, president of Educational Film Exchanges, Inc., has contracted for twenty-four two-reel Christie pictures a year for a term of several years.

During the last year Christie made, besides the short pictures for Educational, three longer feature pictures. The success of the two-reelers, however, has been so exceptionally good that Mr. Christie has decided to put every effort of the Christie staff into the production of the shorter pictures exclusively and in the coming year he will make none of the longer type.

Al Christie occupies a unique position in the motion picture field today. In spite of the undisputed appeal in many quarters of the slapstick type of comedy, Mr. Christie has held firmly to the policy of making only the very highest class of "dressed up" comedy, each picture being built primarily on a humorous story rather than on individual rough-and-tumble situations.

Due to the public's desire for something new in the comedy line continually, many brands of comedies have flourished and died since the Christie Company was organized five years ago. There has been only one other comedy company in the United States that has been able to exist as long. Yet Christie Comedies have been of such consistent quality and have shown such a steady growth in direction, casting, photographic quality, story selection and general interest, that instead of facing a smaller market, the Christie Comedies are now selling more generally than ever before in their history.

When Educational took over distribution of the Christies with the completion of the Educational branch organizations about eight months ago, arrangements were made whereby virtually twice the amount that had previously been spent on each comedy was expended. Exhibitors have realized that with Educational's co-operation much more expensive and much better pictures were being made, and the result has been that the gross receipts on the pictures have jumped 100 per cent.

Before work was begun on the new year's series of two reel comedies, Mr. Hammons visited the Christie studios in Los Angeles and spent considerable time discussing with directors, actors and photographers just what the exhibitors were seeking in the way of the Christie type of picture. The first three pictures made under the new contract have not only shown the customary advance, but have gone a great stride further, setting a distinctly new mark in short comedy.

"Nothing Like It," which will be the first Christie Comedy released in the new year, and "Oh Buddy," also to be released in August, are called features in themselves. "Nothing Like It," featuring Dorothy Devore with Eddie Barry, Earl Rodney and an all-star cast, brings to film comedy something new in the way of costuming and is an elaborate production. Dorothy Devore, playing Cleopatra, is seen in costumes that would make even the Queen of the Nile envious. Helen Darling and other members of the cast are costumed accordingly.

"Oh Buddy," featuring Neal Burns with Vera Steadman, is one of the fastest comedies ever produced. "In For Life," the third of the series, has just been completed.

Walsh Gives Credit to Men Aiding in Making Next Picture

Technical men of the highest calibre helped Director Thomas B. Walsh to make his first independent production, "Shams of Society." It is scheduled for early release by R. & C. Pictures Corporation.

Mr. Walsh has no hesitancy in giving full credit to his chief cameraman, Jack Stumar, and his manager of production, Bernard Siebel. Where some directors are prone to take all the laurels themselves and keep their expert aides in the background, Thomas B. Walsh steps right out with the announcement that his lieutenants had almost as much to do with the success of his production as he did himself.

"Co-operation," said he, "is the keynote of success in everything where the work of more than a single individual is involved. The director who gets his various aides working with him heart and soul is the one who gets winning results. Every man has his own part to do. If he does it well it shows creditably on the screen."

"Shams of Society" is the first independent production made by Mr. Walsh under the firm name of Walsh-Fielding Productions. Included in the cast are such well-known players as Barbara Castleton, Montague Love, Macey Harlam, Julia Swayne Gordon, Lucille Lee Stewart, Anne Brody and Edwards Davis. The story was written originally by Walter McNamara as a novel and called "Shame of Society." It was adapted by Miss Mary Murillo.

Success Greets "Runaway Train"

Lyman H. Howe's "Famous Ride on a Runaway Train," recently released by Educational Film Exchanges, is meeting with exceptional success in first run bookings all over the country. This remarkable single-reel feature was the only short subject ever brought back to the Capitol Theatre in New York for a second showing.

"I think it is the best short subject I have ever seen," wrote S. L. Rothafel of the Capitol.

"Runaway Train" meeting with wonderful success here," says a telegram from the Los Angeles exchange. "Now running first run Kinema Theatre. Open Tally's Broadway Theatre, Sunday, for week's run. This is only single reel subject that Tally's has ever booked second run. Have three prints booked solid until middle of August."

"The Flirt" Is Re-Issued Comedy

"The Flirt" is the second of the series of re-issued one-reel comedies starring Harold Lloyd. It has been scheduled for release by Pathe during the week of July 24. The comedy not only boasts of having Harold Lloyd as its star, but also features Bebe Daniels—now a promising star in her own rights—and "Snub" Pollard, now featured in the Hal Roach comedies, is Lloyd's running mate in the cast.

Badger Trapping Shown in Film

"The American Badger" is the next of the series of the "Adventures of Bill and Bob," showing the exploits of Bill and Bob Bradbury, this time concentrating on the badger. It is for release by Pathe during the week of July 24.

Besides the intense "humanness" contributed by the two small boys and their dog, "Rags," remarkable scenes of the actual capturing of the little animal are shown, it is stated.

Agnes Ayres to Be Featured Opposite Rudolph Valentino

In an announcement concerning Paramount production matters made at the Lasky studio in Hollywood recently, Jesse L. Lasky stated that Agnes Ayres, pending the completion of the preparations for her first Paramount starring picture, would be featured opposite Rudolph Valentino in George Melford's special production, "The Sheik." Miss Ayres will have the role of Diana Mayo, the young English girl who falls in love with the half-savage Arab chieftain who has kidnapped her. As painted by the author, E. M. Hull, in his sensational novel, this character is said to be ideally suited to Miss Ayres, and Mr. Lasky is confident that she will score fully as great a success as she did in the leading role in Cecil B. DeMille's "Forbidden Fruit."

Mr. Lasky also spoke enthusiastically of Elinor Glyn's "The Great Moment," in which Gloria Swanson is starred, and paid a tribute to the star and the director, Sam Wood.

"There may have been doubts as to how Miss Swanson would succeed outside of Cecil B. De Mille's productions, but if so, that doubt is now dissipated," said Mr. Lasky. "In my opinion it is one of the best pictures ever produced by this company and the work of Miss Swanson is admirable in every respect. I cannot give too great praise to all concerned."

New Sort of Part for Betty Compson

Betty Compson, the young screen actress who leaped into international fame with her acting of Rose in "The Miracle Man" and then went into production on her own account, appearing in the Goldwyn-released picture of "Prisoners of Love," is not satisfied to play the same sort of part in picture after picture.

In her new production, "For Those We Love," adapted from a story by Perley Poore Sheehan, she acts the part of an unsophisticated young girl in a small country village who makes of herself a target for the suspicion and gossip of the eighborhood by befriending a gambler who has saved her from death.

New Hatton Film

"Desperate Chances" is the title of the newest two reel Star Ranch western for C. B. C. Film Sales Corporation. C. Edward Hatton is the star.

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FEDERATED FILM EXCHANGES of AMERICA, INC.

Decreased Production Affords Metro Chance to Obtain Exceptional Casts

Whatever the effect of the decrease in production activities may be on the industry itself, it may prove highly beneficial to the theatregoer, for pictures now under production have casts that would have cost absolutely prohibitive sums six months ago.

Nowhere is this more clearly illustrated than at Metro's Hollywood studios, where five units have companies of players whose names read like a page from a theatrical "Who's Who." In many instances, stars and featured players are to be seen playing seemingly unimportant roles in support of the Metro stars.

At Metro's Hollywood studios, when Rex Ingram was adding the finishing touches to his new production, "The Conquering Power," Alice Terry and Rudolph Valentino, who enacted the leading roles in "The Four Horsemen of the Apocalypse," had the principal parts in this picture. Among the other players are Ralph Lewis, Edward Connelly, Bridgetta Clark, Mark Fenton and Nobel Johnson.

Viola Dana is working on "There Are No Villains," a second Bayard Veiller production. Gaston Glass, who portrayed the son in "Humoresque," is playing opposite here. Edward Cecil, who has played with Miss Dana in four of her recent releases, also has an important part. Others in the supporting cast are De Witt Jennings, Fred Kelsey and Jack Cosgrove.

Included in the cast for "The Infamous Miss Revell," Alice Lake's newest picture, a Dallas Fitzgerald production, are Cullen Landis, Jackie Saunders, Herbert Standing and four of the screen's most talented child performers, Stanley Goethals, Francis Carpenter, Geraldine Condon and May Garaci.

Bert Lytell has no less strong a supporting cast for "Junk," his newest Metro picture, a Maxwell Karger production. Virginia Valli is enacting the leading feminine role. Thomas Jefferson, John Davidson, Victory Bateman, Leigh Wyant, Joe Harrington and Max Davidson are among the other players of note.

George D. Baker has assembled a notable cast for "Garments of Truth," his second production to be filmed by S-L Pictures for Metro. Gareth Hughes will be starred, while Ethel Grandin will play opposite him. The others are John Steppling, Sylvia Ashton, Francis Raymond, Walter Perry, Graham Pettie, Margaret McWade and Herbert Prior.

Cullen in Lead

Goldwyn has selected Cullen Landis to play the leading role in the first original scenario prepared for that corporation by the popular novelist and playwright, Alice Duer Miller. This comes as a reward of merit for the long line of parts that Mr. Landis has played so effectively as a member of the Goldwyn Repertory company during the past two years.

In Mrs. Miller's story he will have another chance at comedy with a spice of drama in it.

Mary Alden Is Not Middle-Aged Woman

Mary Alden, known for her great performance of the mother in Goldwyn's production of Rupert Hughes' story, "The Old Nest," now at the Astor Theatre, New York, is not a middle-aged woman as one would imagine after seeing the photoplay, but still young and beautiful.

But she has specialized—not intentionally at first—in mother parts. Her first motion picture engagement was in 1914 as the mother in D. W. Griffith's "The Battle of the Sexes." In the intervening years she has played many parts on the screen, all of them, with a few minor exceptions, being wife and mother roles. She has played with such important male stars as Henry Walthall, Will Rogers, James Kirkwood, Jack Pickford and Donald Crisp.

Quality Led Rothafel to "Star" Harold Lloyd, Says Arthur Kane

In connection with the recent "featuring" of Harold Lloyd's comedy, "Among Those Present," at the Capitol Theatre, New York, Arthur S. Kane, chairman of the board of directors of Associated Exhibitors and president of the Arthur S. Kane Productions, made the following statement:

"The decision made by S. J. Rothafel, of the Capitol, the largest theatre in the world, and who is considered an accepted genius of presentation, to feature Harold Lloyd's comedy, 'Among Those Present,' an Associated Exhibitors production, was regarded as a revolutionary deviation from the beaten path of exhibiting, and trade-papers as welll as the daily press treated the matter as a news item of importance.

"An object of much discussion were the reasons which might have induced Mr. Rothafel to introduce an innovation by featuring a film which was considerably shorter than the hitherto demanded or accepted length for a feature, whose minimum was considered to be five reels.

Mr. Rothafel knows that the public is not as unsophisticated and unconservative, as many a producer and exhibitor feels inclined to believe. In the course of his experience he has discovered that the public expects full value for its money in the quality of the film and not in its length.

"He furthermore had come to realize the increased tendency of the public to demand realism in pictures, even be they comedies. This is but a natural and logic consequence of the war, which has brought realism much more before the mind of everybody than in the golden days before 1914. He knows that this tendency is the main factor which is endeavoring to purge the pictures of the usual movie-hokum and that the formerly easy-going public has begun to assert itself.

"He knew that even a comedian must be of a more or less realistic type to drive the humor of the situation home. In fact, the more realistic the type of the comedian, the more convincing and sincere is his acting bound to be, and the public, seeing itself confronted with familiar situations in the screen, is bound to appreciate such a picture."

WHAT! LET BUSINESS INTERFERE WITH PLEASURE? NEVER!

Them's Eugene O'Brien's sentiments in the Selznick picture, "Is Life Worth Living?" Evidently it is

Inter-Ocean Gets Rights to Arrow for Foreign Lands

Horace G. Harper, managing director of the Inter-Ocean Photoplays, Ltd., returned to London on the S. S. Olympic last week, after having negotiated with D. J. Mountain, foreign manager of the Arrow Film Corporation, one of the largest individual contracts for the distribution of American films in foreign markets.

Under the terms of an agreement made just prior to his sailing, Inter-Ocean Film Corporation acquired the exclusive rights for the United Kingdom for all productions now controlled or heretofore acquired for a term of years by the Arrow Film Corporation.

Among the more important product included in the contract is the series of four James Oliver Curwood productions which Arrow will distribute in this country and the series of Bessie Love productions which was exploited in the United States with profit by the Federated Exchanges of America.

Patterson Books Hodkinson Films

Stephen S. Grow, Hodkinson representative in Atlanta, has just signed with W. C. Patterson, associated with Sig Samuels of the Criterion Theatre, Atlanta, for two of the most recent Hodkinson releases.

"Lavender and Old Lace," produced by the Renco Film Company and directed by Lloyd Ingraham, contains all the elements which go to make for popularity. Millions know and love the novel by Myrtle Reed from which the pictures were adapted.

The reception being given "Keeping Up With Lizzie" indicates that it is due to create for itself a unique place upon the silversheet. The story, the first of Irving Bacheller's to reach the screen, is rich in humor and wisdom, while the cast, headed by Enid Bennett, will be a strong factor in making for its popularity.

Title Changed

The second feature produced by Cliff Smith Productions for Associated Photoplays, originally titled "Hoofs and Horns," has been changed to "Crossing Trails." The picture is now complete. It is from a story by L. V. Jefferson, and Pete Morrison is starred. The cast includes Esther Ralston, J. B. Warner, Lew Meehan, Floyd Taliaferro, Jack McHatton and Dud Hendricks.

Universal Schedules Nine Special Productions for the Fall Season

Production has progressed so fast at Universal City since the return of Irving Thalberg, production manager, to the coast following his conference with Mr. Laemmle, that it is now possible to announce definitely the first nine Universal Special Attractions of the Fall season. These nine are the September and October releases and comprise releases of all the six Special Attraction starts, Frank Mayo, Gladys Walton, Hoot Gibson, Marie Prevost, Miss du Pont and Herbert Rawlinson.

It was the intention at first to release the productions of these stars in one-two-three-order. The fact that Herbert Rawlinson was playing opposite Priscilla Dean in her Jewel picture, "Conflict," made it necessary to hold off his first production until the Dean picture is finished; so that his first Universal Special Attraction will be the ninth in order of release.

Mayo Picture First

To Frank Mayo, who has made a record the past year as a Universal Special Attraction star, falls the honor of opening the season on September 4. His offering will be "The Shark Master," written and directed by Fred LeRoy Granville. Two leading women, May Collins and Doris Deane, support him, while the scenes were mostly made at Catalina. The story is one of romance and temptation on a desert island, and offers a big opportunity for beautiful scenery and striking atmosphere.

First Walton Picture

Gladys Walton's first picture on the new schedule will be the ninth she has made in her short experience which started with a small part in "La La Lucille." The name under which the new picture will be released is "High Heels," formerly called "Christine of the Young Heart," by Louise B. Clancy. This picture was directed by Lee Kohlmar just before he went to Europe. In the cast will be found William Worthington, Frederick Vogeding, George Hackathorn and the De Briac twins. The story concerns a young girl who was made over from a careless young egotist into a sympathetic maternal young thing by the loss of her money and the discovery of her heart.

Gibson in "Action"

Hoot Gibson, who is making his first appearance in five-reelers, will be seen first in a feature crammed with all the speed and daring for which this star has acquired a reputation. Its original title was "The Mascotte of the Three Stars," by J. Allen Dunn, the noted adventure writer. For moving picture purposes the feature will be called "Action." The company was placed in charge of Jack Ford, who has a cast including Clara Horton, Francis Ford, J. Farrell McDonald, William Robert Daly, Jim Corey and Dorothea Wolbert.

The fourth picture introduces another of the new Universal attraction stars—Marie Prevost, in "Touch Me Not." This is a story written especially for her by Percival Wilde. Its working title was "The Butterfly." Everything possible has been done to give Miss Prevost an auspicious start as a dramatic star. She has been surrounded by a cast which includes Clyde Fillmore, Lionel Belmore, George Fisher and Marie Crisp. For director Mr. Thalberg assigned King Baggot. This former Universal star has made but two pictures as a director, but each has been such a huge success that Mr. Thalberg has great confidence in him.

"Rage of Paris"

"The Rage of Paris" is the title of the fifth production, which will introduce the new star, Miss Du Pont. Her work in "Foolish Wives," which earned her a starring contract, will be continued in this production which has also a Parisian setting. Du Vernet Rabell wrote it under the title of "The White Peacock Feather." Miss Du Pont is being supported by Jack Perrin, Eleanor Hickock, Ramsey Wallace, Leo White and J. J. Lance, and is being directed by Jack Conway.

Frank Mayo comes into the limelight for the second time in the fall schedule with William Harper Dean's story, "The Reverend Meddler," in which he will be directed by William Worthington. Mayo appears as a two-fisted circuit rider in the southern mountains. He is supported by Lillian Rich. The story appeared originally in The Country Gentleman.

Directed by Kirkland

Gladys Walton's second fall picture will be "The Ark Angel," by Hamilton Thompson, a vigorous drama of the west coast fishing industry. David Kirkland held the megaphone, and prominent in the cast are Jack Mower, William Welsh, Rex Rosselli, Anna Hernandez, Frances Hatton, C. B. Murphy, Alida B. Jones and the Countess Decella.

Hoot Gibson is the star of the eighth fall production, a Peter B. Kyne story called "The Sheriff of Cinnebar." In addition to two leading women in Molly Malone and Mary Philbin, Gibson is supported by Arthur Hoyt, Joe Girard, Charles Newton, Jim Corey, Mack Wright, Joe Harris, Joel Day, Richard Cummings and William Merril McCormick, a wonderful cast. Reaves Eason directed.

The ninth production of the fall will star Herbert Rawlinson, whose earlier appearance was delayed by his work with Priscilla Dean in "Conflict." The story chosen is "The Black Bag," a famous novel by Louis Joseph Vance. This production will start next week, and so far no cast or director has been chosen.

Lottie Pickford Is Playing Lead in Playgoers Picture

Lottie Pickford, sister of Mary Pickford, has returned to the screen and is playing the leading part in "They Shall Pay," a Playgoers Picture production scheduled for release on August 7.

There had been rumors that Lottie Pickford, who has not appeared on the screen for some time, had said farewell to pictures. However, Miss Pickford spent the great part of her time studying under some of the most prominent dramatic teachers of the world. While sojourning in France she was offered attractive contracts by French picture concerns and it is understood that a big German film concern made energtic efforts to secure her for some of their productions, but she preferred to return to this country.

The story on which "They Shall Pay" is based is said to be an exceedingly strong and dramatic one and to give Miss Pickford ample and various chances to show her ability as an emotional actress. It is the story of a young girl whose father is unjustly thrown into prison because of the intrigues of a clique, composed of some of his enemies. His daughter, played by Miss Pickford, swears revenge when she realizes the victory her father's enemies have scored and vows that "They Shall Pay" for their deed.

New York's Capitol Theatre to Play "The Journey's End"

"The Journey's End," considered by many one of the greatest pictures ever produced, is to play the Capitol Theatre, New York iCty, the week beginning July 17. Officials of the theatre, chief among them Samuel Rothapfel, are highly enthusiastic about the picture and expect to achieve great results with it.

"The Journey's End," as has been noted before, is the first serious drama ever created without a single subtitle, so that it really represents a striking novelty in the art of picture making, and it presents a series of scenes that are charming to the eye.

The cast is a splendid one. Mabel Ballin in the leading feminine role leaves little to be desired. It is said that her work in "The Journey's End" surpasses any of her successes in the past. Anther prominent member is Wyndham Standing, who has been seen in support of practically every female star of importance. Numbered among his greatest successes are "The Isle of Conquest," in which he played opposite Norma Talmadge, and "Rose of the World," which he made with Elsie Ferguson. Mr. Standing will also be remembered for his remarkable work in "Eearthbound." Another featured member of cast is George Bancroft, a "find" of Hugo Ballin's.

ONE OF THE MOST SPLENDID SETS EVER USED IN A MOTION PICTURE

An ultra striking scene in Ambrosio's great screen spectacle made from Sardou's play, "Theodora," distributed by Goldwyn. Perhaps the Italians aren't coming to the front!

Close-Ups in and Around Central New York

In the midst of the record-breaking hot wave which was general throughout the country, a few exhibitors up this way, whose pocketbooks are as sensitive as antennae of a mosquito, began asking if the moving picture game wasn't going backward. Ye scribe, having interviewed a big bunch of Cinema Strong Hearts, who have run picture houses through all kinds of times, is able to answer emphatically: "No, Algernon, the picture game is NOT going to pot." Here is what a few old-timers said:

Jack Griswold, the Savoy, Syracuse—If a man can't make allowances for slumps he doesn't belong in the show business. With the return of comfortable weather we will have the biggest season ever known in the history of pictures.

Frank Martin, manager Robbins-Eckel, Syracuse—We've been doing a good business right along. If a man feels like yawping about hard times the best thing for him to do is to get out of the picture game.

Edgar Weill, the Strand, Syracuse—We have no complaint to make. Two months from now we will be looking back on these days and laughing.

Harry Lux, the Alhambra, Utica—Everyone goes a little bit dippy in hot weather. So why blame the exhibitors who are kicking?

W. H. Linton, owner of several houses—The motion picture game is as solid as the Rock of Gibraltar.

* * *

Furthermore, if the wise-heads didn't see a big future for pictures they wouldn't be spending big money right now, would they? Take Proprietor Hanmore, of the Broadway Theatre, Newburg. He's making improvements amounting to $50,000 on his house. And George Cohen, who owns houses at Newburg and Poughkeepsie, is building a new house on Main street, Poughkeepsie, which will cost $100,000. The Palace Theatre, Schenectady, is being remodelled into The Strand at a cost of $200,000 by Messrs. Shirley and Rafferty. They first sold stock to their patrons, then recalled that issue and put up the money themselves. L. A. Bittner and Lou Shearer, of the Cohoes Amusement Co., have opened a $150,000 theatre (The Strand) at Mechanicsville, and are doing a big business. A new house is being built at Scroon Lake. W. H. Linton is remodelling the Richmond Theatre, Herkimer, at great cost.

No, Algernon, the picture game is not "going backward." In fact, when you are out of it and back at your old place, behind the grocery or dry goods counter, motion pictures will still constitute one of the greatest industries in the world.

* * *

F. V. Fish, of the American, and Johnny Walker, of the Barcli, Schenectady, are sojourning at Lake George. We hope they get plenty of Fish and plenty of Johnny Walker.

* * *

Bernie Whalen, of the Strong Theatre, Burlington, is the type of man who won't be left behind at anything. Bernie has a six-cylinder motor camouflaged as a Ford touring car. He goes out for a little jaunt, and when some "wise guy" in a big speed car tries to pass him, Bernie loosens up and gives the "wise guy" a "Whalen."

* * *

Ed. Scully has opened the Library Theatre at Bennington, Vt. That isn't worrying John Hart, of the Hart Theatre and the Opera House, who is playing to good crowds.

* * *

Charlie Charles, who sells ably and entertainingly for Nu-Art, began hitting up business with such speed a little while ago that his Sheridan car caught fire on the road and was destroyed. Charlie bought a Sport Model Mitchell, and a truck driver, well developed from the ears down, smashed into the car and reduced it to splinters. Charlie is travelling by rail till he gets his new Rolls-Royce. He says the hot weather has no terrors for him and that he is hitting a 100 per cent. pace. You tell 'em, Charlie. We'll back you up!

* * *

Doc Merriman shut the doors of the Arcadia, Syracuse, for a couple of days and put up a big sign reading: "Closed for Inventory. Will Reopen Friday." When asked for the Low Down on the Big Word, he said: "Look up inventory in the dictionary. It means "list of goods." I was booking some new features and so I just closed up till I inventoried 'em." It's a good way to buy pictures, all right, Doc.

* * *

The Albany Theatrical Supply Company, in a statement just issued, says it will furnish the best service in the history of motion pictures during the fall season. The company brands as "maliciously false" statements which are alleged to have been made to the effect that it had gone out of business.

* * *

John A. Sachs, Pathe salesman, is again a proud father. This time it's a boy. When the youngster came into the world it weighed just 4 pounds 7 ounces. Johnny says that, in the language of the Italian poet, "He's just a leetle fella, but he had a great big world to stretch in." You're all right, Jack! The lad couldn't ask anything better than to grow up like his father. Mother and son are doing very nicely.

* * *

Uley Hill, old-time showman who has an inexhaustible supply of new ideas, is making good with The Strand, Albany. This note is not surprising, because Uley never has failed in anything he tackled.

* * *

S. Slotnik, of the Rialto, has acquired the Actograph from James Roe. Jim, besides owning Turn Hall, is interested in the Arcadia with "Doc" Merriman and Emmet Cornell.

* * *

Mitchel Fitzer, known to his friends as "The man of the hour," because he owns the Happy Hour, Syracuse, recently had two 8-foot typhoon fans installed in his place. In the compartments containing the fans he stored plenty of ice and pans filled with sea salt, water and eau de cologne. Then he spent $800 advertising "real ocean breezes" at the Happy Hour. He got plenty of publicity and an increase in attendance. His motto is "When it's hot, pep 'em up!" That's right, Mitch. Don't they eat red pepper during the summer time down in Mexico?

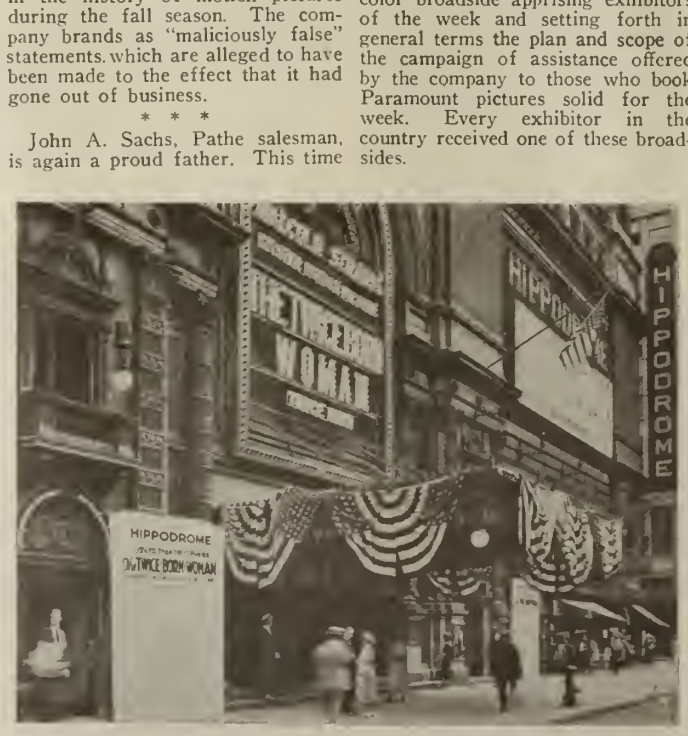
Paramount Week Advertising to Double That of the Past

For the advertising of Paramount Week, September 4 to 11, the campaign planned by Paramount's advertising and publicity department, under the supervision of Jerome Beatty, is the biggest yet launched by the company for the national sales drive which opens the Paramount year. In fact, the Paramount office states that this year's campaign will be practically twice as large as that of last year, both in point of newspaper space used and the expenditure of money for advertising and accessories furnished free to exhibitors participating in the week.

The first message from the Paramount office was contained in a two-color broadside apprising exhibitors of the week and setting forth in general terms the plan and scope of the campaign of assistance offered by the company to those who book Paramount pictures solid for the week. Every exhibitor in the country received one of these broadsides.

For the national advertising direct to the public, in advance of Paramount Week, a full page will be run in the Saturday Evening Post, with its circulation of over 2,100,000, in the issue of August 20. This will be followed by a two-page advertisement in the Post of September 3, which is out the Thursday before Paramount Week.

The newspaper campaign this year will be more than twice as extensive as last year's, in which approximately 600 newspapers were used. The list made up for this year includes more than 1,100 daily papers, and the minimum space used will be 900 lines, or a space equivalent to seven columns by nearly ten inches. This will be increased to full pages in the larger cities, in many of which every daily newspaper is to be used. The entire expense of this advertising this year is borne by Paramount, although in every town the advertising is localized as usual by leaving space for the exhibitor's own copy.



MOTION PICTURES IN NEW YORK'S HIPPODROME

Huge incandescents and painted signs saw to it that Malcolm Strauss' "The Twice Born Woman," distributed by Sonora Films, was well advertised

Vignola Ready to Start Next Picture

Robert G. Vignola, director of special productions for Cosmopolitan, who has been vacationing for the past six weeks, has returned to International Studio and is busy getting set for his next production. Vignola spent his vacation motoring through the country and visiting with his parents in Albany. He has returned fully invigorated and ready to take up the director's megaphone with the same spirit that characterized him in the past.

How soon he will begin to do actual "shooting" has not been decided as yet, but Vignola is busy going over his story and choosing his cast, and getting everything ready. This is the first vacation he has had since he joined the Hearst forces.

The title and nature of Vignola's next story is kept secret for business reasons and will not be divulged until after production has been begun.

Lasky, has announced the following promotions in the Paramount sales organization:

M. W. Kempner, formerly salesman in the Albany territory, is appointed branch manager at Albany, succeeding Joseph E. Seidelman, resigned. F. E. North, formerly salesman out of the Detroit office in the Toledo territor, is appointed branch manager at Detroit, succeeding C. W. Perry, who is now engaged in special work in the Chicago territory. These appointments are in line with the policy now in force in the Paramount sales organization, of promoting men from the ranks to the higher positions.

* * *

Thomas D. Goldberg, vice-president of the Exhibitors' League of Maryland, manager of the Walbrook, Pennington and Harford theatres and associated with the Star Pictures Corporation, has become engaged to marry Esther H. Bossak, of 905 West End avenue, New York, it is announced by Miss Bossak's parents, Mr. and Mrs. Moritz Bossak.

* * *

Frederick E. Shoninger, for the past two years a member of the sales staff of the Inter-Ocean Film Corporation, has been appointed to the post of manager foreign film sales of the company to succeed Gus S. Schlesinger, who has resigned Shoninger has been identified with the foreign branch of the motion picture business for more than two years, and his promotion from the ranks to his present position is indicative of the fact that he is a keen and analytical student of foreign conditions. In his new capacity he will be under and directly responsible to Paul H Cromelin, president of the Inter-Ocean Film Corporation.

* * *

Silas F. Seadler, who has been publicity man with the Arthur S. Kane Picture Corporation ever since its formation, has selected the foothills of the White Mountains as the scene of his summer outing. Mr. and Mrs. Seadler left a few days ago for Tilton, N. H., where they will occupy a picturesque rustic cabin on the shore of Silver Lake. Seadler is both a Nimrod and a Walton of parts, and this neighborhood is said to offer exceptional opportunities for prowess in these branches of sport. Besides, Tilton boasts a thoroughly up-to-date motion picture theatre.

* * *

Ernest Stern, specialist in art titles, has in the past few months produced some ingenious screen effects for foreign made pictures which were re-edited in this country. In several cases where close-ups were essential and were not in the original negative Stern by certain manipulation of the film made perfect negative close-ups from such semi close-ups or long shots as were available. He is also able to produce the much desired soft focus effect from an ordinary sharp focus negative and with certain other effects greatly improve the photographic quality of a picture.

His developments along these lines necessarily require his personal attention and as his long established title business demands his technical ability also, he has secured the services of Clarence Schottenfels as general representative and sales manager.

* * *

Hugo Riesenfeld will be host to 125 children at the Rialto Theatre on the afternoon of July 21, under the auspieces of the Children's Matinee Association. Seventy-five children were his guests one day this week at the Rivoli.

* * *

F. P. A. in the Tribune, writing his Pepys Diary, said that he was "wearied by the sentimentality of 'The Old Nest,'" and "could not see why the mother, of apparent capability, should fold her hands and say, Life is ended, because her children had left home. Why, methought, not to go to visit one of them."

Rupert Hughes, author of the Goldwyn picture, answered him the other morning in a letter, which Adams had the good grace to publish, and did not leave the columnist one of the proverbial legs to stand on. All of which is excellent publicity for "The Old Nest," at the Astor.

* * *

Elizabeth Lonergan, New York correspondent for "Pictures" and "Picturegoers," prominent London magazines, sailed on the Essequibo on Saturday for Chile. Miss Lonergan is a writer of considerable experience and intends to secure material for trade articles while in South America. In addition to Chile, she will visit Peru and Bolivia, taking in the exposition at Lima.

* * *

Sessue Hayakawa and his wife, Tsuri Aoki are in New York and have been very busy receiving admirers at the Biltmore. They spent a day in Washington on their way to town and were received by President Harding.

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It has been officially denied that Jack Dempsey is to marry a well known scenario writer.

* * *

Pearl White, returning from Europe, admitted to daily paper reporters that she went to Paris for the purpose of obtaining a divorce from Major Wallace McCutcheon.

Fox Names Two More Specials for New Season; Much Interest

The direct wires which run into the home offices at the Fox studio building in New York have been so overburdened with the traffic of congratulatory messages, inquiries and answers since the publication of the announcement that William Fox will release direct to exhibitors "Over the Hill," "A Connecticut Yankee in King Arthur's Court" and a number of other special pictures, that a relief operator has been pressed into service to help handle the volume of telegraphic communications, Fox Film reports.

This interest has prompted the setting of an early release date for the first picture in the list. "Over the Hill" will reach houses which are in a position to give the picture an adequate run early in September. As regards release dates, however, it is the Fox policy on these specials that the release date in each territory is the day on which the first run theatre in the territory plays the picture.

The final selection of titles for the first eight pictures to be released through the special feature department now makes possible, for the first time, the announcement of this entire group. The pictures are without reference to the order in which they will be released, "Over the Hill," "A Connecticut Yankee in King Arthur's Court," "A Virgin Paradise," "Shame," "Perjury," "Thunderclap," "Footfalls" and Zane Grey's "The Last Trail."

Two of these pictures had not been named in any previous announcement. "Thunderclap," which is a melodrama of metropolitan life, was directed by Richard Stanton, whose "Checkers" won popular approval last season. "A Virgin Paradise" is an ambitious production directed by J. Searle Dawley.

New Leads Seen in Christie Comedies

Josephine Hill, who was first engaged by Christie for second lead in his "Let Me Explain," has been retained for further pictures now being made for early Educational release and augments the list of regular Christie leading women.

Lillian Biron, still another blonde leading woman and well known in various comedy series, is also being given a part in a Christie two-reel comedy now being directed by Frederic Sullivan.

Next A. P. Release to Be a Read Jr. Production

A super-special that is described as J. Parker Read, Jr.'s, most brilliant screen creation, "Greater Than Love," is announced by Associated Producers for release July 17. The production stars Louise Glaum and is believed to present here at the height of her emotional art. The story comes from the gifted pen of C. Gardner Sullivan. Fred Niblo directed it.

"Greater Than Love" introduces a unique allegory. The opening scenes are spectacular. The figure of Fate robed in classical garb appears in shadow form, overlooking the humming city of New York, and smiling sardonically at the struggles and stratagems of its puny mortals. From then on a net of absorbing incidents is woven about the chief characters.

Apart from the impressive allegory, it is claimed "Greater Than Love" offers entertainment value that will hold the spectator in rapt attention throughout. Miss Glaum portrays the character of a woman whose livelihood is gained by ensnaring men for their wealth.

In the supporting cast are Mahlon Hamilton, in the role of The Man; Gertrude Claire as the mother; Patricia Palmer as the social butterfly; Betty Francisco as the pleasure-pursuing wife and Edward Martindel as the representative of wealth.

SLIPPING ONE OVER ON DAD ISN'T PLAYING IT SQUARE

Yet that's what Edna Murphy and Johnnie Walker are doing in the Fox picture, "Play Square." Youth, however, is generally forgiven

Nigh Completing "School Days" for Warner Brothers

"Schooldays," the Warner Bros. screen version of the celebrated Gus Edwards vaudeville act of the same name, is nearing completion under the direction of William Nigh with little Wesley Barry in the stellar role.

The scenario for the picture was written by Director Nigh in collaboration with Walter De Leon and contains many new and original situations in addition to the plot offered in the play, which had such a phenomenal run some six or eight years ago.

Part of the exteriors were made at Delaware Water Gap and contains many beautiful "shots" of the famous summer resort, and the remainder in Connecticut. The exterior sets have been made by the Tilford Cinema Studio and no expense has been spared to make the screen version of "Schooldays" the best thing that little Wesley Barry has done since "Dinty."

Live News from Everywhere

San Francisco

Sid Grauman, who still calls San Francisco his home town, but who has been engaged in the picture theatre business at Los Angeles for several years, was a recent visitor here, calling on old friends.

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Sam D. Adkisson, assistant manager of the Fairmont Hotel and vice-president of the Krag Productions Company, will leave for Los Angeles shortly to select the cast for two pictures to be produced here.

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A. F. Levino, scenario writer for theLasky studio at Los Angeles, was a recent visitor.

* * *

Edna Purviance, of Los Angeles, has been spending a few days here.

* * *

Bert L. Pettingill, theatre owner of Eureka, came down early in July to arrange fall bookings.

* * *

M. Aronson has brought a suit for the appointment of a receiver for the Apex Motion Picture Film Company, 942 Market street.

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The recently organized Commonwealth Theatre Company is preparing to erect several theatres in San Francisco, including one in the Richmond District and one at Polk and Sacramento streets.

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The Strand and Rialto theatres, two first run downtown houses, have booked the Selznick News.

* * *

Abe Gore, of Gore Bros., Los Angeles, spent several days here recently, accompanied by Mrs. Gore.

* * *

C. A. Grissell, manager of Loew's State Theatre, Sacramento, is spending a few days here. This house closed recently for the vacation period, but will open the middle of August.

* * *

Frederick Fink, who recently sold his house at Gridley to James McNichols, is in San Francisco and plans to make an Eastern trip at an early date.

* * *

James Lima, who sold the Gem Theatre in the Ingleside district, has bought it back after having been out of business about six weeks.

* * *

C. Howell, of the Monache Theatre, Porterville, has been spending several days in San Francisco arranging bookings and enjoying a respite from the heat of the Valley. He states that plans for enlarging this house have been abandoned for the present.

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Theodore Rothschild has disposed of the Lyric Theatre, on Fillmore street, to Nathan Herzog and associates, who have long operated the Silver Palace Theatre on Market street. Mr. Rothschild is now attending to the booking for the Colonial Theatre, Stockton.

Noble Hearne, formerly with the Superba Theatre, Los Angeles, has been made manager of the Frolic Theatre, San Francisco, succeeding Robert Abraham, who has been in charge here for the past year. Mr. Hearne will have as his assistant Ben Westland, who recently returned from an extended stay at Seattle, where he did publicity work for the Clemmer Theatre.

* * *

The Film Exchange Board of Trade has appointed Joe Huff, of the Realart exchange, booker for W. G. Warren, who conducts houses at Yerrington and Carson City, Nev. This exhibitor was found to have greatly overbought for his two houses, having contracted for a total of 852 pictures, and the Board of Trade decided to take matters into its own hands and straighten out the tangle, which will doubtless take several months.

* * *

Despite the general talk of quiet times, Manager C. A. Nathan, of the local Universal branch, states that this office is keeping well ahead of last year's record and that it is leading in the national contest for the greatest summer increase in business. Much interest is being taken in Laemmle Week and a number of theatres have signed up full Universal programs during this week.

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More attention is being paid to music in small picture theatres than ever before, according to the American Photo Player Company, of this city, and sales of the Style 15 Fotoplayer, designed especially for small houses are increasing noticeably.

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The Hippodrome Theatre, conducted as a part of the oLew Circuit, has adopted the policy of two changes of program a week, instead of one.

The Parlier Theatre, Parlier, has been leased to Malcolm Inman and D. J. Herring.

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B. G. Jones has purchased the People's Theatre, of Cloverdale, from G. H. Perry.

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The Liberty Airdome Theatre, has been opened at Madera by Earl McClory and E. Miller.

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A near-panic was caused by a woman's scream of "fire" in the Novelty Theatre at Martinez on the evening of July 4, and a disaster was averted only by the presence of mind of Manager Abner Caro, who mounted the stage and explained that the smoke came from a burning awning on a nearby building.

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The Fremont Theatre, Oakland, is to be enlarged by its owners, the Oregon-California Amusement Co.

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The All Star Features Distributors has purchased ninety pictures for the coming year, including six Jane Novak snow pictures and three Jennie Heins' specials. "The Son of Tarzan" has set a record in serial selling and is to be followed by "The Hope Diamond Mystery."

Kansas City

The Missouri delegation, which was forty-five strong, returned last week from the national convention. The officials of the Missouri organization are preparing for the big state convention, which will be held in Kansas City about September 1. The Kansas State organization is also preparing to hold its convention at the same time. It is planned to hold the fourth day of the convention as a joint meeting for both associations.

Joe Cooper, owner of the Wichita Theatre at Witchita, Kansas, and of another theatre in Oklahoma, has bought half interest in the Strand Theatre, Salina, Kans.

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"Peck's Bad Boy," with Jackie Coogan, played to such crowds at the Newman Theatre the week of June 26 that Frank L. Newman held it over for a second week, playing it to large crowds at the New Royal.

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James E. Foland has been appointed sales manager of Associated Exhibitors.

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Harry Graham, manager of the local Pathe office, reports that Aesop's Fables are going over unusually well. They have been placed in all of the key cities. "A Day With Jack Dempsey" has broken all booking records, proving that the unusual in films will get money in spite of the heat.

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Lee Balsly is no longer connected with the S. and T. Film Company. He is handling the publicity and advertising for Joe Cooper's Wichita and Star theatres at Wichita, Kans.

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M. A. Kahn, of Federated, reports that "Miracles of the Jungle" has been placed for runs in practically all of the theatres in Kansas key towns.

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G. L. Stiles, local Reelcraft manager, and Roy Churchill, manager of the local branch of Robertson-Cole, left last week for a trip through Kansas key towns.

* * *

Joe Bloom, district manager of the Hodkinson exchange, has returned from a 2,500 miles auto trip through the Middle West. He also stopped over at the Minneapolis convention. Mr. Bloom visited every exhibitor in the Middle West and found that conditions are better in Kansas and Missouri than in any other states visited.

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Mrs. Joe Bloom, who assumes charge of the Hodkinson exchange when Mr. Bloom is out of town, left for Seattle July 8. She will be gone for about three weeks.

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It is rumored that three more film exchanges are soon to move from offices in the Film Exchange Building, Seventeenth and Main streets—First National, Metro and Realart. It is said that a new building is being constructed for them. Exchanges to move from the film building in the last two months have been Paramount, Pathe, Goldwyn, Crescent and Federated.

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Lawrence Goldman, general counsel of the Motion Picture Theatre Owners of America, has returned from Northern Wisconsin, where he was in conference with three exhibitor leaders regarding matters of

WESLEY BARRY STAGES HIS OWN RODEO
With Director William Nigh as the bucking broncho, between scenes in Warner Brothers' picturization of Gus Edwards' stage play, "Schooldays"

particular importance to the Central West organizations.

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David Blyth, manager of the Kansas City branch of Realart, reports that business is good. Everything seems to point to good times. Many of the key towns are booked solid with Realart productions and St. Joseph, Mo., is running solid with the exception of two pictures.

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L. M. Dunn has been appointed salesman in Block B for the local Pathe exchange. He succeeds Mr. Dodson, resigned. Mr. Dunn was formerly in the Omaha territory with Pathe for several years, traveling through Nebraska and Iowa. He is favorably impressed with this territory, he says.

* * *

More than sixty students and instructors of the Kansas City Art Institute and artists of the city were given a requested showing of "The Cabinet of Dr. Caligari" at one of the local theatre July 5.

Seattle

George A. Levy, general manager of Supreme Photoplays of Denver, is visiting the Seattle office and announces that he had decided to transfer the head office of the company to that city. Mr. Levy, who recently acquired an interest in the Supreme Company, came into his present position with no previous experience in the film business, although he is well known among members of the industry as the uncle of Sol Lesser. Just before buying into Supreme Photoplays Company he was industrial commissioner for the city and county of Denver, having been brought to the West by the late Mayor Robert W. Speer.

* * *

L. O. Lukan, manager of the Seattle office of First National, came very near losing his left arm last week from infection due to his thumb being bitten by a bear cub with which he was playing while on a hunting trip the week before. Blood poisoning threatened and the doctors had set the following day for the operation, if there was not a turn for the better. Mr. Lukan told the doctor it would be all right by morning, but he began practising putting his cuff links in with one hand. His prophesy came true, however, and he declared that he appreciates the use of his two hands as he never did in his life before.

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Newton Levy, West Coast district manager of Robertson-Cole, is paying the Seattle office a visit this week.

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Herman Wobber, West Coast division manager for Famous Players, was in Seattle last week on a tour of the territory.

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George Ballantine, formerly with Realart, and Frank Vanderhoof, formerly with Goldwyn, have been appointed salesmen out of the Seattle office of Associated Producers.

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F. J. Heyfron, assistant manager of the Seattle office of Realart, has just returned from a trip through Montana, where he reports conditions improving for the exhibitor.

* * *

J. T. Sheffield, general manager of the Greater Features Company of Seattle, returned just before the Fourth from Minneapolis, where he attended the meeting of directors and stockholders of the Federated Film Exchanges of America. He will leave some time this month for Denver to establish a new office in a building now under construction. The company will operate in Denver under the name of the Lannon-Sheffield Exchange. An office has already been opened in Salt Lake under the name of Greater Features Company. The change was made in Denver because of the advertising that another company has been carrying on under the name of Greater Features Company.

* * *

Harold J. Binney, whose producing company recently formed in Seattle, called the Pacific Enterprises, passed out of existence a month or two ago, has now organized a company in Bellingham, Washington, for making pictures.

* * *

J. Richard James, the thirteen-month-old son of Edwin James, manager of the Winter Garden Theatre of Seattle, won the first prize in a better babies' contest held last week in Seattle, in which 1,500 babies competed.

James Q. Clemmer, formerly manager of the Clemmer Theatre of Seattle and now president of the Winter Garden Theatre Company of that city, together with Mrs. Clemmer, returned from the Orient last week after taking the two months' round trip aboard the Wenatchee, the first American-owned passenger ship to cross the Pacific.

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Alex Singelow, motion picture photographer, who covered the main events of the voyage for Fox, also returned to his home in Seattle.

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The roof of the Winter Garden Theatre was set on fire on the night of the Fourth by a firecracker thrown from a building on one side of it. The damage was slight as the fire was so quickly discovered and extinguished.

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I. M. Binnard, well known throughout the Pacific Northwest as manager for several years of the Theatorium in Lewiston, Idaho, is building an 800 seat house in that town. The Theatre Equipment Company of Seattle is furnishing the equipment.

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R. M. and B. N. Barnett, co-owners of the Colonial Theatre, Grandview, Wash., attended the automobile races in Tacoma on the Fourth and later did some film shopping in Seattle.

Canada

A combination of picture theatre interests has resulted in the establishment of a strong chain of film houses in Montreal with the prospect of the completion of a large new house in Montreal before many weeks. The move comprises an absorption of the St. Lawrence Amusement Company, which had been operating the new Belmont Theatre, and the Northern Amusement Company, an allied enterprise, which was engaged in the construction of the new St. Hubert Street Theatre in the north end of Montreal. A valuable theatre site was also acquired in the deal, on which a theatre will probably be started in the fall. These articles have been taken over by the United Amusements, Ltd., of Montreal, which controls the Regent Theatre in the downtown section and the new Papineau Theatre.

United Amusements is closely identified with the Independent Amusement Company, which owns and operates the Strand and Moulin Rouge theatres, E. A. Cousins being president of the two companies. At the recent annual meeting of the Independent company, the retiring board of directors was elected without change, as follows: E. A. Cousins, Isidore Crepeau, George Ganetakos, James E. Brooks, Leon Payette, D. A. Murray and Z. Demetri. The managing director of the company is Mr. Ganetakos.

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Charles Stephenson, formerly of Toronto, has opened new headquarters in the Robinson Building, Rupert street, Winnipeg, Manitoba, from which he will direct operations in the booking and presentation of "The County Fair." Stephenson has acquired large office space in a building which also accommodates the offices of the Famous Players Film Service and Canadian Educational Films.

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The new Allen Theatre, Montreal, a handsome film palace that was opened only a few weeks ago, closed its doors for the summer on Saturday, July 9, being the only one of the large new houses in Montreal to go dark for the torrid season.

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Manitoba exhibitors raised $1,939.90 in one day recently for Her Majesty's Maternity Hospital at Hamstead, England, all managers in the province turning over a share of the receipts for the one day for the purpose of establishing a cot in the hospital to be known as "The Manitoba." The stunt was conducted under the auspices of Queen Mary's Needlework Guild of Winnipeg.

* * *

Charles Querrie, manager of the new Palace Theatre, Toronto, Ontario, still follows various sport activities despite the fact that he is in charge of one of the fine suburban houses of the Famous Players Canadian Corporation. Querrie, who was one of the most famous lacrosse players of his day, still regularly referees important matches in and around Toronto.

HE KISSED HER, BUT THE MYSTIC FINGER WARNED "MUSTN'T," SO OSCULATION WAS TABOOED

In "Greater Than Love," a J. Parker Read, Jr., production, released by Associated Producers, something tells Louise Glaum she shouldn't. So, woman-like, she won't

Benjamin Mills, formerly manager of Loew's Montreal Theatre, has returned to New York City, where he will identify himself with the Loew interests. He has been succeeded at Montreal by J. D. Elms, who had been manager of the new Loew Theatre in Ottawa, Ontario. Prices at the Loew Theatre, Montreal, have been reduced 10 cents all around, present night prices being 25 and 35 cents.

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J. Corrwean, formerly manager of the Columbia Theatre, Vancouver, and more recently in the film business in Seattle, has assumed the management of the Maple Leaf Theatre, Vancouver.

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Harry Eccles, a veteran exhibitor of Vancouver, B. C., has gone to Nanaimo, B. C., to manage the Dominion Theatre.

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Lobby dances have become the regular weekly treat at the Loew Theatre of Ottawa, Ontario. These dances, which are free to all patrons and for which music is provided by the house orchestra, have been held every Friday evening after the close of the show for a month and are to be continued as a regular feature.

Cincinnati

Expansion of the present holdings of Ascher Brothers in this city is planned, according to an announcement by Albert Bejach, business manager of their Capitol Theatre. Harry E. Ascher was here for several days last week conferring with local representatives regarding negotiations for an additional theatre site. It was the original intention in building the Capitol, it is understood, to complete a chain of picture theatres in Cincinnati similar to the one now owned and operated by them in Chicago. A site near the new Shubert theatres, now under construction at Seventh and Walnut streets, is being tentatively considered.

* * *

A number of prominent Cincinnati exhibitors attended the national convention of the Motion Picture Theatre Owners of America. I. W. McMahon, vice-president of the Southern Ohio branch of the national organization, headed the delegation and represented President James A. Maddox, of Columbus, Ohio, who was unable to attend.

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Host to several thousand orphans at their annual outing at one of Cincinnati's summer resorts, guest of honor at a banquet especially arranged for her and the guest of honor at a special meeting of the Cincinnati Council for Better Motion Pictures, were among the many honors bestowed upon Miss Hope Hampton, First National star, during her recent visit. She appeared at the Strand Theatre where "Love's Penalty," in which she starred, was shown.

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Albert Bejach, former treasurer of the Capitol Theatre, has been named business manager of the theatre, succeeding Edward Nikodem, who recently resigned to accept a position in Chicago.

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The Russell Sage Film Committee in Cincinnati after functioning four weeks has made its first favorable impression at the last regular meeting of the Cincinnati Council for Better Motion Pictures. The report followed a survey of the Alaskan picture, "Atop the World," shown at the Lyric Theatre last week. The committee agreed both as to educational and entertainment value of the picture and indorsed its high moral tone.

Philadelphia

The division of physical education of the Board of Education intends to open twelve evening playgrounds beginning the week of July 11, and will include in the program motion pictures consisting of high class features and scenic and educational subjects.

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The Irwin Opera House, Irwin, Pa., was destroyed by fire last week. The origin of the blaze is not known. The loss was estimated at $50,000.

* * *

Ray Smith, who has been acting in a minor capacity for Fred G. Nixon Nirdlinger, will hereafter look after their West Philadelphia interests as assistant general manager to G. Smith.

* * *

Fine progress is being made with the new theatre at Glenside, Pa., now under construction by Fred G. Nixon Nirdlinger in association with former Mayor Smith of Philadelphia.

* * *

Lew Williams, resident manager of the Family Theatre, is making a hit with the fan stunt during the hot spell. All patrons entering the theatre are handed a large palm leaf fan with the request that it be returned to the ushers after seeing the performance. Lew hasn't missed a fan yet.

* * *

A birthday party dinner in honor of John Clark, local manager of the Paramount, was given by his many friends at the Bellevue Strafford, Thursday night, July 14. John Clark was the most surprised man in the city when he received an invitation from Jules E. Mastbaum, president of the Stanley Company of America, to attend a dinner at which he was to be an honored guest. Over 100 attended the dinner, including local and out-of-town exhibitors and exchangemen. Among those present were Mr. Mastbaum, who was toastmaster; Al Boyd, Frank W. Buhler, Abe Sablosky, John McGuirk, A. L. Einstein, Max Milder and Bob Lynch. Among the out-of-town guests were Frank Hill, of Reading; Dr. Schad and his assistant, John Cook, of Scranton and Wilkesbarre; George Morris, representing the Comerford Amusement Companies interests, and C. R. Hopkins, of Harrisburg.

* * *

J. M. Detmar is taking a well earned vacation for a few days at Tobyhanna in the Pocono Mountains.

Pittsburgh

The Princess Theatre, Jeannette, was badly damaged recently by a flood, owing to the breaking of a dam.

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Charlie Johns has opened his new 300-seat house at Republic. The theatre is of brick and tile construction, and a $12,000 organ has been installed.

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Elson Hommell of the Arcade Theatre, Brownsville, drank too much ice water during the recent hot spell, and as a result was laid up for several days.

* * *

Jake Smith of the Grand Theatre, Barnesboro, has been exonerated from all blame as to the collapsing of his theatre recently. The coroner's jury holding inquest into the disaster, in which seven persons were killed and many injured, returned a verdict holding the owners of the theatre property responsible for the accident, together with two Barnesboro contractors.

* * *

Apex Pictures, Inc., has outgrown the old quarters at 121 Fourth avenue, Pittsburgh, and is now located in the new two story building at 310 Ferry street. The first floor has been fitted out for offices and the second floor will be used as the shipping department. The old location, which adjoins the Robertson-Cole branch, has been taken by the last-named concern, and will be used as a private office by Harry Goldberg, manager for R-C.

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The Duquesne Theatre, Pittsburgh, has been leased to Litt Brothers, of Philadelphia, exhibitors, and plans for its renovation at an estimated cost of $200,000 have been made. The theatre will open in October and the highest class releases will be shown. The lessees operate picture theatres of a similar standard in Philadelphia, Wilmington, Williamsport and Wheeling. Alterations will be started as soon as possible, and plans to make additional seating space have been made. The floor seating capacity, it is said, will be 1,700.

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The Pittsburgh Pathe branch has been treated to a new coat of paint and is now one of the prettiest exchange offices in the city.

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W. A. Ratz is a new salesman with the Pittsburgh branch of the Associated Exhibitors, Inc. Mr. Ratz comes here from the Cincinnati office of the same company.

SAY WHAT YOU WILL, THE CONQUERING POWER IS NOT GOLD

What is it then? you ask. Cynics and satirists to the contrary, it is love—real, genuine, deep love. This oft-forgotten fact is proved most artistically in Metro's "The Conquering Power," directed by Rex Ingram

Harry E. Reiff, Hodkinson manager, is back on the job, having been laid up for several days with an attack of lumbago.

* * *

J. H. Rankin of Bridgeville has taken over the Strand Theatre of that town and will operate it under the name of the Rankin.

St. Louis

The first election of officers of the St. Louis F. I. L. M. Club will be held July 15. It is generally believed that G. M. McKean, local manager for William Fox films, will be selected as the first president of the organization, if he can find time to fill the position.

The St. Louis F. I. L. M. is a continuation of the St. Louis Film Board of Trade. However, the by-laws and constitution were amended to change the name of the organization and to revamp the rules of the body to conform to present needs. These amendments were adopted finally at a recent meeting.

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A credit bureau has also been established which it is believed will prove a distinct benefit to those exhibitors who are prompt in meeting obligations.

* * *

G. M. McKean, Fox manager, is busy telling the boys all about the big fight. He and other Fox managers were guests of William Fox at the fracas. He opines that had not Carpentier broke his thumb in the second round there might have been a different finish at Jersey City on July 2. Carpentier was going great guns in that round and had Dempsey groggy.

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C. C. Jones, of the American Theatre, Johnston City, Ill., was a visitor to Paramount headquarters.

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Walter Light, city salesman for Fox, has purchased a roadster.

* * *

Sidney Baker, of First National, has returned from Kanssa City.

* * *

Manager Harris, of Pathe, following a trip to Chicago and through the key cities of central Illinois, returned with an optimistic view of the future. He said he found reports of depression in that section had been greatly exaggerated, that while business has slumped some due to hot weather, the theatres are doing far better than he had been led to believe. "The best feature is conditions are improving from week to week," he concluded.

* * *

St. Louis showmen are watching with interest the construction of a river movie boat at Clarington, Ohio, to operate on the Ohio and Lower Mississippi rivers. E. B. Potts, of Wheeling, W. Va., is the builder. The plant will consist of a tug and theatre capable of seating 600. It will cost $20,000. Potts plans to have the boat stop at all river towns that do not boast of movie theatres. It is believed that if the experiment proves successful there will be one or more movie boats built in St. Louis to operate along the Upper Mississippi next year.

* * *

Manager Harris, of Pathe, has set a unique record with Aesop Fables by booking them day and date at both the New Grand Central, the Skouras Brothers' big first run house, and the Missouri Theatre. These houses are on opposite corners at Grand and Lucas avenues. The Fables have also been booked with the entire Orpheum Circuit with Pathe News for next season.

* * *

The local office of the Exhibitors' Supply Company has launched its seventh annual anniversary sale which will continue until July 20. Many bargains are being offered in honor of the occasion. Manager Ryder also announces that the Exhibitors' Supply Company has renewed its contract with the Precision Machine Company for Simplex machines and supplies. A Simplex service station is maintained in the local office, the machines being sold under an eight-month guarantee.

* * *

The Knickerbocker Theatre, Park and Compton avenues, has installed a 900-watt G. E. Mazda outfit. Manager Joe Schrimp reports it gives much better service than his old equipment.

* * *

Charles Goodnight, of the Jefferson Theatre, De Soto, Mo., was caller of the week.

* * *

Abe Spasser has opened a new theatre at Brooklyn, Ill. It is called the Liberty and seats 300.

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The Illinois Theatre, Coulterville, Ill., has purchased a new ventilating system from the Exhibitors' Suppl. Company.

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Plans are being drawn for a new $50,000 theatre for Columbia, Mo. Construction will start as soon as the owners can obtain possession of a site already purchased. The theatre will have a capacity of 1,500.

* * *

The Fine Arts Pictures Corporation has moved into its new home, 3314 Lindell cut-off. The office is in the Plaza Building group of exchanges and is perhaps the largest independent exchange office in the city. Fine Arts was formerly located in the Empress Theatre Building. President S. J. Hankin promises that when decorations and furnishings are fully completed this exchange will be among the handsomest in the West. He plans to announce many new pictures within the next few weeks.

* * *

Paul H. Bush, general sales manager for Synchronized Scenario Music Scores, was in St. Louis for several days. His headquarters are in Chicago. He stated that there has been an immense demand for synchronized music throughout the country. He left Saturday for Winnipeg.

* * *

William Ranger, of Benld, Ill., plans to open his new theatre on July 15. It will seat 300.

Indiana

The first floor of the handsome new theatre that is being erected at Valparaiso by Shauer & Son, of that city, has been completed. It is expected that the building will be ready for opening about the first part of November. The structure is being erected at a cost of $100,000.

* * *

The Liberty Theatre, which was recently erected at Pierceton for B. M. Sloan, was formally opened June 30 with appropriate ceremonies. The theatre, which is devoted exclusively to moving pictures, is one of the prettiest little theatres in the northern part of the state. Large crowds attended the opening.

* * *

The Gem Theatre at Hobart, which has been owned and operated for the last three years by A. Vaichis, of Gary, was sold recently to Herman Kemp of Michigan City. In taking over the theatre, Mr. Kemp announced that the former policy of moving pictures and vaudeville will be continued.

Mary Pickford in Nearly Every Scene of Her Next Film

For the first time in the history of her career as a motion picture actress, Mary Pickford is appearing in practically every scene in the picture she is now producing. This feature is a cinemazation of "Little Lord Fauntleroy," scheduled as a fall release by the United Artists' Corporation.

In this production Little Mary plays a dual role, appearing as the Little Lord and also as his mother, and if it so happens that she is not in the scene as Fauntleroy, then she is there as Dearest, his mother.

"I am sure I never worked so hard in my life," said "America's Sweetheart," "but the novelty of playing two parts in one picture keeps the work from becoming a task."

Change Title of Century Comedy

"The Thinker," the Century Comedy that was scheduled to be released on July 27 with an all star comedy cast, has been changed to "The Whizbang." This is the first Century since "Custard's Last Stand" that has featured no one star in particular. Century's present contract with Universal calls for eighteen Harry Sweet's, eighteen Brownie's, and sixteen Dorety's, with an all star comedy production release every three or four months. "The Whizbang" is the first Century under the new contract with Universal to have an all star comedy cast. Florence Lee, Bud Jamison, and Lige Conley, all well known Century Comedians, will be seen in "The Whizbang."

IT OUGHT TO BE AN UP-TO-DATE PICTURE—IT'S CALLED "SHORT SKIRTS

And in it Gladys Walton, the Universal star, experiences all the pangs that afflict a girl surrounded by the male of the species. We can believe all they say, and who knows who to believe?

Short Subjects of Importance

"We Should Worry"

There are a number of laughs in this two-reel Hallroom Boys' Comedy which is being distributed by Federated Exchanges, and it should prove satisfactory to the average audience. As a whole, it hardly measures up to the standard of some of the other "Hallrooms"; the exhibitor should, however, take into consideration the fact that "Circus Heroes" and some of the others set a rather fast pace for those to follow and that it is a difficult thing for a producer to bat 1,000 on every film in a series. Sid Smith is again featured and the story deals with the experiences of the boys who buy land supposed to contain oil and their attempt by various means to unload it on someone else.

"No Stop-Over"

Snub Pollard is featured in this single reel comedy, distributed through Pathe. The entire action takes place in a railroad station where Snub and Marie Mosquine have a terrible time in trying to take a train to Long Beach; every time they get to the gate, something happens. Finally they get in with confidence men and lose their money. At last when they do get aboard they receive a telegram saying not to come, but the train has already started and will make no stops. There are several humorous situations in this comedy which compares favorably with the others in which this comedian has recently appeared.

"The Flirt"

Harold Lloyd, Bebe Daniels and Snub Pollard appear in this single reel comedy which is the second of the series of Lloyd comedies being reissued by Pathe. Harold starts to flirt with a girl and following her into a restaurant finds she is the cashier. He gets a job as the waiter, and incidentally gets into all sorts of scrapes. Finally he discovers that the girl is the wife of the proprietor. Disgusted he throws up his job and as he leaves the restaurant sees another pretty girl and starts after her. This is a good comedy, with lots of amusing situations.

"Daily Life in Modern Jerusalem"

"Daily Life in Modern Jerusalem" in a coming Kineto Review. The massive walls of the old city are interesting to look upon. In these walls which once held at bay the city's enemies, are now located the shops of venders of cheap goods. Their shops are windowless apertures.

The streets of the city are narrow and dingy, and the people who now crowd them are of many nationalities. Pictures are given of the crowds of merchants coming through the different gates of the city in the early morning, and making ready for their day's business.

Hebron, the home of King David, may have been everything to be desired in the eyes of the ancients, but the Kineto pictures show it as a rather "bum" place now-a-days. Few rivers run in Palestine, especially in the summer, and a "shot" is given of modern "Rebeccas at the Well," fetching water to their homes. There are also scenes of Bethlehem, and its street crowds, some of whom object more or less strenuously to having their pictures taken.

"Federated Screen Snapshots No. 4"

To the average movie fan this will prove one of the most interesting of the "Screen Snapshots" as it is a "Carnival" issue and the entire reel, which is distributed through Federated Exchanges, shows scenes from a recent carnival held in Los Angeles by the moving picture actors and actresses. There is an unusual array of screen stars, including Bert Lytell, Gloria Swanson, William Russell and Carter DeHaven, then Snub Pollard and Sunshine Sammy operating a trick trolley, Charles Murray running a saloon of the days of "49," Charles Ray conducting a country store, Pauline Frederick as an auctioneer, Louise Fazenda and Teddy selling photos. Elinor Glyn, Rupert Hughes, Gene Stratton Porter, Sir Gilbert Parker, Marjorie Daw, Lee Moran and Hal Roach were also "snapped." There is a wild west show with Buck Jones, Tom Mix, Ruth Roland, Hoot Gibson, Will Rogers and Dustin Farnum, and a night pageant with Rosemary Theby, Bebe Daniels, Lila Lee, Mabel Normand, Douglas Fairbanks and Mary Pickford.

"Pathe Review No. 113"

Striking Pathe color views of Mont Blanc with its snow-capped top and beautiful little hamlets in the surrounding valleys are shown in this issue. Then follows the second section of "The Manly Art," an analysis by slow motion photography of boxing, which is interesting and timely. Everyone will be interested in the scenes showing the use of radium which is mixed with other chemicals and used for watch dials, electric light switches and other things so as to make them luminous in the dark. The complete method of treatment is shown. Then there is an interesting Hy Mayer travelogue of scenes in the zoo, which is cleverly done.

"The Lioness and the Bugs"

This is another of the series of animated cartoons by Paul Terry, based on Aesop's Fables. The story has been treated in a humorous vein and the animation is unusually good. It measures well up to the standard set by the previous issues in this series and points to the proverb that it is quality and not quantity that counts. The theme revolves around a baby show in bugville. There is intense rivalry between the different insects. The prize is awarded not to the one with the largest family, but to one with a comparatively small family; the lioness, acting as the judge, explaining that it is not always numbers that count, as while she has only one child that one is a lion.

"The American Badger"

In this issue of the Bob and Bill series, the two boys show how to construct a trap to capture a badger, and there are some remarkable shots of this elusive animal, showing how he sidesteps the hidden trap several times until curiosity gets the best of him. Of particular interest to boys, especially Boy Scouts, is the manner in which the boys when they cannot find matches, nevertheless succeed in making a fire.

PUZZLE: FIND THE UNINVITED GUEST AND WIN THE SMOKELESS CIGARETTE

Wanda Hawley and Walter Hiers in Realart's "Her Sturdy Oak" express much pleasure over one arrival, but sort of fall down on the other welcome

Newest Reviews and Comments

"Wet Gold"

Photographic Skill Reveals Nature Under the Sea in Unusual Feature Made by Submarine Film Corporation and Released by Goldwyn.

Reviewed by Mary Kelly

Essentially a novelty feature, staged and photographed underseas, "Wet Gold" is more spectacular than human, more unusual than it is real. Much of the action takes place in water-veiled scenes, a background for characters rendered strangely grotesque by diving costumes and the difficulty of moving under water. A hard, unsmiling story of adventure and retribution shapes itself in these surroundings, but leaves an impression indefinite and subordinate as compared to the more striking feature of the picture—the unusual physical atmosphere.

A search for treasure stolen by pirates and hidden in a sunken ship is conducted by one of their escaped victims, Cromwell, who takes with him on the hazardous cruise, the aged but plucky Col. Hamilton and his pretty daughter as well as several game members of the same household. Among the ensuing submarine thrills are Cromwell's near-submergence in quicksand, his swim to the pirate ship resulting his capture, and the final ruin of his enemy as accomplished by the shark. The villainy pictured is of an exciting, melodramatic order not compatible with facts at all times, but holding nevertheless a certain alien fascination.

Ralph Ince gives a serious interpretation of the role of Cromwell, that is suggestive of reserved strength during the quiet moments, and full of physical energy during the more active scenes of which there are many. This is perhaps the only role that calls for earnest acting as the others are contributory rather than individual.

Cast

Cromwell ..... Ralph Ince
Chipman ..... Charles McNaughton
Hamilton ..... Thomas Megraine
Grace ..... Aileen Burr
Madison ..... John Butler
"Arry" ..... Harry McNaughton
Susan ..... Alicia Turner

Story by J. Ernest Williamson
Direction by Ralph Ince
Length, Six Reels

The Story

Cromwell, waiter in a Havana cafe, is seen by two leaders of a gang of pirates from whom he had made his escape. They have the secret chart to a treasure ship under the seas, of which he also knows and they threaten him with terrible death if he attempts to double cross them. Meantime he has made friends with Col. Hamilton, a once-wealthy member of Kentucky society, and his charming daughter, Grace, who are now looking for a chance to build up their diminished fortune. They decide to make up a cruising party together with Cromwell, and the servant members of their own household, and to go after the "wet gold."

The chart is stolen from Cromwell by Chipman, a scoundrel who has invested part of the Colonel's money in a losing race. Cromwell, however, professes to know the route well enough to embark without a chart. They are well on the way when they sight another ship. Cromwell in his diving rig ventures forth to investigate but is captured by the pirates, who send back a messenger to warn Hamilton and party to come on deck and be taken as prisoners or else be blown up. Hamilton and his party are then deported by the pirates on a deserted reef, while Cromwell makes his escape and swims to the reef. The torpedo misses its aim and Chipman, seeing Cromwell depart, jumps in after him but is destroyed by a shark. A chemical explosion on the pirate's ship ends the lives of all aboard, and the others who have been stranded are rescued and enriched by the time the story ends.

Program and Exploitation Catchlines: A Novelty from a Photographic and Scenic Standpoint, Besides This, a Thrilling Story.

See a Part of the World Inaccessible Except Via the Screen—The Land Below the Sea.

The Story of a Search for Drowned Treasure.

Exploitation Angles: The setting and the photography are the biggest avenues for appeal. Curiosity seekers, lovers of the unusual can be attracted if this feature is sufficiently exploited. The pirate angle ought to be a seller with children patrons. Exploit Ralph Ince as the star as well as the director.

"Among Those Present"

Harold Lloyd Is As Amusing As Ever in Three-Reel Comedy Distributed by Pathe.

Reviewed by Edward Weitzel

A trifle slow in getting started, "Among Those Present" hits high speed before the finish and rolls up a good record for its laughs. Harold Lloyd is as amusing as ever, and does his tricks with the clean cut method that his admirers know so well. As an ambitious coat room boy, he eagerly grasps the opportunity when asked to impersonate an English nobleman who is noted for his devotion to sports. A family of social climbers are told of his arrival in this country by their society pilot, and she is instructed to secure him as a guest at all costs. Finding it impossible to get the real lord, the society pilot's gentleman friend hires the coat room boy to pass himself off as the man of title. The bogus lord is a great success with the climbers, and quite wins the heart of their pretty daughters. When asked to entertain the guests with an account of his big game hunts, he hands out a string of yarns that astonish his hearers, to say the least. But it is when he mounts his steed and joins in the hunt that he really shines. His adventures during that fox hunt put all of his imaginary exploits in the shade. The production is up to the usual Lloyd Standard.

Cast

The Boy ..... Harold Lloyd
The Girl ..... Mildred Davis
Her Mother ..... Aggie Herring
Her Father ..... James Kelly
The Society Pilot ..... Vera White
The "Hard-Boiled Party" ... William Gillespie

Length, three reels

"Ninety Days of Life"

This Vanity Comedy released by Educational demonstrates that a complete story can be told in 1,000 feet of film; that there can be a real plot and continuity so long as extraneous material is avoided. This short subject is all action and it is good comedy stuff, though, necessarily, of a light nature. To win the girl, the boy arranges with a judge and traffic cop to threaten him with ninety days in jail if he is caught speeding a second time. The marriage just naturally comes off when the girl learns that a wedding can save him from the sentence. Francis Feeney, Irene Dalton and Thornton Edwards do their usual good work. William Beaudine directed. S.S.

"Assault and Flattery"

In making this one reel Gayety Comedy for Educational release, Christie has practically repeated the idea in a former comedy. Henry Murdock again turns butler to win the heart of Teddy Sampson and convince her firm father that the two Broadway Apollos he picked for his daughter aren't of the right stuff. The comedy will get by with some audiences because of its silliness. Other players are Thornton Edwards, Gene Corey and Jack Henderson. Frederick Sullivan directed. S. S.

"Lovetime"

Old-Fashioned Romance Produced by Fox Is Well Acted by Shirley Mason and Her Support.

Reviewed by Edward Weitzel

"Lovetime" is a regular family story paper romance of the benighted days before the screen was invented. Its scenes are laid in France and there are a peasant heroine and a titled lover and a well-bred scoundrel who tries to lead the girl astray, all in the regulation fashion. The picture is a good specimen of its class, however, and its sentiment will be endorsed by the average film fan. Shirley Mason looks and acts Marie Gautier charmingly, and the production throughout is of commendable quality. Excellent contrast is secured by having half of the scenes take place in Paris in fashionable society, and the other half among the peasants of Savoy. "Lovetime" will hold its own among the heart stories which the Fox company has been using for Miss Mason's latest pictures.

Cast

Marie Gautier ..... Shirley Mason
Arthur de Sivry, Marquis of Savoy, Raymond McKee
Andre Broque ..... Raymond McKee
Margaret, Marie's Mother ... Frances Hatton
Lanstalot, her father ..... Edwin B. Tilton
Marchioness de Sivry ..... Mathilde Brundage
Count de Baudine ..... Wilson Hummell
Pierre Lavone, peasant ..... Harold Goodwin
Father Lesurges ..... Chas. A. Smiley
Yvonne de Fourgeres ..... Corean Kirkham

Story by Hubert LaDue
Scenario by Dorothy Yost
Directed by Howard M. Mitchell
Photography by Glen McWilliams
Length, 4,533 feet

The Story

Marie Gautier, a French peasant, meets the Marquis of Savoy when that nobleman is painting a landscape near the girl's home. Pretending to be a struggling artist named Andre Broque, the marquis gets Marie to pose for him and the two fall in love. Count de Baudine, the artist's uncle, is also attracted by Marie, but not honorably. The Marquis' mother owns the farm where Marie's parents live, and Count de Baudine is able to annoy the family until Father Lesurges, the priest of the community, suggests the girl go to Paris with a party of entertainers known as Savoyards. Marie is a talented singer and dancer, and joins the troop. Before leaving, the Marquis gives her the key to his apartment in Paris and tells her to live there. The Count goes to Paris and discovers where Marie is stopping. He puts the worst construction upon the matter, when he discovers that the Marquis has arrived ahead of him and is embracing the little peasant. Hurrying to the Paris home of the Marquis' mother, he finds his sister entertaining the Duke of D'Elbee and the latter's daughter. The Duke is anxious to have the son of his hostess and his daughter make a match, and the Count contrives to force Marie into believing the couple are engaged. To add to her sorrow her father comes to Paris to find out if the rumor he has heard is true. Finding Marie in the nobleman's apartment he returns home and tells her mother that their child is lost to them forever. After much sorrow for the peasant girl, the Marquis shows that he is anxious to make her his wife, and all ends happily.

Program and Exploitation Catchlines: As the Heroine in "Lovetime" Shirley Mason Thinks She Is Loved by a Struggling Artist and Finds Out that She Is to Become the Wife of the Marquis of Savoy.

The Scenes of "Lovetime" Take Place in France, and Shirley Mason Plays a Peasant Girl Who Marries a Nobleman.

Exploitation Angles: Sell chiefly on the star and the title. The latter is a strong asset, backed up by the French locale. Advertise it as "the France of years before the war" to avoid any suggestion of a war story.

Newest Reviews and Comments

"Who Am I?"

Dramatic Story Produced by Selznick Attempts to Whitewash the Character of a Crook.

Reviewed by Edward Weitzel

All professional gamblers are criminals. The author of "Who Am I?" attempts to whitewash the character of one of the gentry by claiming he was a man of honor, and by having persons from all conditions of life flock to his funeral and listen to one of his business associates tell of his many virtues. Before the end of the story the gambler's daughter proves that the owner of a gambling house is a criminal and deserves the condemnation of society. The girl turns gambler herself, in order to win enough money to pay off her father's supposed debts. She does not realize the criminal nature of the business until one of her victims tries to kill himself after he has lost all of his money. Sick with horror when she reads in the paper the account of the attempt at suicide, the girl understands why her father kept her in ignorance of his business, and realizes the suffering brought upon innocent women and children when the husband and father gambles away his wealth. Aside from this false note in the story, "Who Am I?" is an interesting piece of fiction that has received an excellent production by the Selznick company. The plot is well constructed. A special cast, that warants the name, keeps the acting at a high standard.

Claire Anderson as Ruth Burns is a trifle too tense most of the time, but otherwise is very satisfactory. Niles Walsh as Jimmy Weaver and George Periolet as John Collins, are next in importance and justify their selection.

Cast

Ruth Burns ..... Claire Anderson
Victoria Danforth ..... Gertrude Astor
Jimmy Weaver ..... Niles Welch
John Collins ..... George Periolat
Jacques Marbot ..... Joseph Swickard
Wm. Zoltz ..... Otto Hoffman

Story by Max Brand
Scenario by Katherine Reed
Directed by Henry Kolker
Length, 4,800 feet

The Story

Ruth Burns, the daughter of a professional gambler, has been brought up in ignorance of her father's business. When she receives a telegram that he is dead she comes to New York and is told by Jimmy Weaver, one of Burns' associates, that she has inherited her father's gambling palace. Ruth gets Jimmy to take her to the place and is informed by John Collins, the manager, that her father owes him a large sum of money. In order to pay Collins she gets Weaver to teach her to gamble, and runs the place herself. Ruth continues to play and win until one of her victims tries to commit suicide. She then realizes the wrong she is doing, but tries one more game with a famous opponent and loses all her winnings. Collins offers to cut the cards with her to see if the debt shall be canceled or she shall give herself to him. Ruth loses, but Weaver, who is in love with her, explains that Collins has used stacked cards. Collins is killed by a woman he is trying to discard, and Ruth learns that her father did not owe the money claimed by the manager. She and Jimmy become man and wife.

Program and Exploitation Catchlines: "Who Am I?" with a Special Cast Is the Dramatic Story of a Young Girl Who Does Not Know Until After His Death that Her Father Was a Famous Gambler.

Exploitation Angles: Start off with teasers and put the title on everyone's tongue, then go on to a propaganda against gambling. This will appeal to the reform element and still win those to whom the gambling den is shrouded in attractive mystery.

"An Unwilling Hero"

Will Rogers Has Another Quaint Role in Entertaining Goldwyn Production of O. Henry Story.

Reviewed by Edward Weitzel

Adapted from the O. Henry story, "Whistling Dick's Christmas Stocking," the Goldwyn production, "An Unwilling Hero," gives Will Rogers another of the quaint roles that he makes so natural and human. A born hobo with the soul of a philosopher and a lover of classic music, Dick hates nothing but work. His language is carefully chosen and, in spite of his tattered clothing and unkempt hair, it is easy to believe in his honesty and his enjoyment of his roving life. Such a character is right in Will Rogers' line. There isn't a theatric touch anywhere in his impersonation, although some of the situations in the story are decidedly farfetched and will not stand the test of close inspection. Most of these turns in the plot fall to the other characters, however, and the spirit of the tale reveals humanity in a pleasing light; so why quarrel with young Mr. Richmond when he arranges with a party of tramps to rob his host's safe and is stupid enough to write down the combination of the strong box on the back of an envelope bearing his name and address?

The production is excellent from every angle. Many of the scenes take place in New Orleans, and the exteriors of the city are actual photographic reproductions of the places themselves. At one point the hobo hero strolls through the old French market and tries to add to his dinner menu at one of the fruit stands—when the proprietor isn't looking. A capital supporting company, of which Molly Malone, John Bowers and Darrel Foss are members, is another feature of the production. The titles are the work of Will Rogers, a statement that will not be disputed by those familiar with his past performances as a monologist.

Cast

Dick ..... Will Rogers
Nadine ..... Molly Malone
Hunter ..... John Bowers
Richmond ..... Darrel Foss
Boston Harry ..... Jack Curtis
Hobo ..... George Kunkle
Hobo ..... Dick Johnson
Hobo ..... Larry Fisher
Hobo ..... Leo Willis
Negro Servant ..... Nick Cogley
Lovejoy ..... Ed. Kimball

Adapted from O. Henry's story
Directed by Clarence G. Badger
Length 4,759 feet

The Story

"Whistling Dick," who is known among the hobo fraternity as the chap who is always whistling classic music, lands in New Orleans and learns that a party of his coshirkers are planning to rob a plantation on Christmas night. Dick meets the daughter of the house as she is driving into the city with Hunter, the overseer, and young Richmond, both of whom are in love with her. Richmond, who has run through his money and is badly in need of funds, has arranged the robbery with the tramps and given them the combination of the Lovejoy safe. Nadine Lovejoy is so taken by Dick's whistling, as he walks along the road, that she makes him get into the carriage, and offers to find him work on the plantation. Dick slips away at the first opportunity, but Nadine runs across him again and takes him to the plantation. On the ride out there she gives him a Christmas present of a pipe done up in a box. Dick again sneaks off as soon as the carriage stops at the plantation. When he opens the box he discovers Nadine has made a mistake and given him a pair of women's stockings. Later he meets the hobo party bent on robbing the Lovejoy place. Fearing Dick will betray them they make a prisoner of him, but he manages to write a warning, wrap the paper around a stone, drop the stone into one of the stockings and throw it through a window and on to the dinner table where Colonel Lovejoy and his guests are dining. Through this the robbers are captured, and Dick becomes a guest at the Christmas festivities. The next morning he resolutely turns his back on an offer of steady employment, and steals away down the road to freedom and happiness.

Program and Exploitation Catchlines: Will Rogers Has Another of His Delightfully Quaint Characters in the Goldwyn Picture, "An Unwilling Hero."

In an "Unwilling Hero" Will Rogers Proves That a Pair of Women's Silk Stockings May Become Very Useful to a Hobo.

Will Rogers in a Role That Fits Him to Perfection, Based on an O. Henry story.

Exploitation Angles: Devote all of your attention to selling Rogers in this role, which might have been created for him so well does it fit. Sell it strongly.

Movie Chats No. 53

A diversified list of subjects are covered in Charles Urban's "Movie Chats," Series No. 53. Among them are views of Italy and the Leaning Tower of Pisa. Not far away are wagon makers plying their trade. They are giving their output an artistic touch—putting a good deal of hand carving upon the vehicles.

You get a view also of John Shell in his Kentucky mountain home. Mr. Shell is said to be 136 years old and the oldest man in the world. The camera has snapped his wife, too—a boxom matron of thirty-five, and their youngest child, a six year old boy.

Silk manufacture in Lyons, France, is an interesting scene. Also interesting are pictures of mannequins dressed in garments of cartridge cloth, which cloth the United States used recently for war purposes. Thousands of yards of this material were sold for clothing after the end of hostilities.

Pictures of animals and birds in a zoo wind up the reel. T. S. da P.

"At the Ringside"

While this single reel Rolin Comedy, distributed by Pathe and starring Snub Pollard is of only average laugh-making quality, and there is a lot of material with which your audiences are familiar, the time and the action are particularly timely in view of the very recent Dempsey-Carpentier encounter, and the fact that an ingenious twist has been given to the prize fight scenes which will bring laughs from even hardened spectators. Snub, who is a cop, to save his lady friend from being evicted from her frankfurter stand, agrees to go into the ring against a big bully. By means of a donkey behind the curtain, the bully makes short work of several opponents. Snub, however, is an artful dodger. The girl, selling sandwiches, gets in front of a fan and puts pepper on them. This causes the bully to sneeze, and every time he does so, Snub lands a good blow. Finally Snub forces him against the canvas, and the donkey does the rest. Snub Pollard is assisted in this fun-maker by Marie Mosquini and also by Sunshine Sambo. C. S.

"Modern Miracles"

A two-reel film, 'Modern Miracles," which is part of the "Modern Alladin Series" distributed by International Non-Theatrical Pictures, Inc., gives interesting views of the many wonders accomplished by electricity. Among the "shots" are some of the Westinghouse plant in East Pittsburgh, where electrical machinery is made. T. S. da P.

Newest Reviews and Comments

"The Conquest of Canaan"

Vital Tale by Booth Tarkington Has Been Excellently Filmed by Paramount with Thomas Meighan Starred.

Reviewed by Edward Weitzel.

The prejudice and injustice that are often used with such telling effect against an unpopular dweller in a small town is the theme of "The Conquest of Canaan," Booth Tarkington's vital tale which Paramount has produced with Thomas Meighan as the star. It is the story of the under dog, told with the clear insight and skill in characterization for which the celebrated novelist is noted. Having been given a bad name and incurred the emnity of the most influential man in town, the under dog of Canaan fights his way to an honorable position among his lifelong acquaintances and wins the woman who has always believed in him. It is an inspiring story, and has been excellently produced for the screen. Thomas Meighan as Joe Louden has never before been quite so human and convincing. The part fits him exactly, and he shows his appreciation of the fact by playing it just as it should be played. Doris Kenyon is particularly winning as Ariel Taber, after that young lady has returned home with her Paris polish. Charles Abbe, Paul Everton, Macey Harlam, Louis Hendricks and Malcolm Bradley are among the important members of the thoroughly competent support.

The Cast

Joe Louden.....Thomas Meighan
Ariel Taber.....Doris Kenyon
Mamie Pike.....Diana Allen
Mrs. Louden.....Ann Egleston
Claudine.....Alice Fleming
Eskew Arp.....Charles Abbe
Jonas Taber.....Malcolm Bradley
Happy Farley.....Paul Everton
Nashville Cory.....Macy Harlam
Col. Flintcroft.....Henry Hallam
Judge Pike.....Louis Hendricks
Peter Bradbury.....Charles Hartley
Norbert Flintcroft.....Jed Prouty
Gene Louden.....Cyril Ring
Squire Buckelew.....J. D. Walsh
Mike Sheenan.....Riley Hatch

Scenario by Frank Tuttle.
Directed by R. William Neil
Length, Seven Reels

The Story

Joe Louden is known in the town of Canaan as a worthless fellow. His brother Gene is the favorite of the family, and his mother scrimps and saves that Gene may be sent to college. Joe is anxious to become a lawyer but does not develop enough character to realize his ambition until a piece of scandal of which he is the innocent victim forces him to leave town. The wife of "Happy" Farley permits Nashville Corey to compromise her name. Joe is made to shoulder the blame, and Judge Pike, the town magnate, leads the faction which hounds Joe away. The misunderstood man goes to Chicago and works in a shipyard to obtain the money to complete his law course. Admitted to the bar, he goes back to Canaan and secures the acquittal of Farley when he kills Cory in self-defense. Ariel Taber, the daughter of a struggling artist who is left a fortune by his miserly brother, returns from Paris at just the right time to help the man she was always known and always believed in, and there is a sincere but amusing love scene in Lawyer Louden's office, after he has freed Farley, seen public sentiment turn in his favor and knows he is no longer an under dog.

Program and Exploitation Catchlines:

"The Conquest of Canaan" Is the Story of the Successful Fight of An Under Dog Told As Only Booth Tarkington Can Tell It.

Thomas Meighan Is At His Best in "The Conquest of Canaan," a Booth Tarkington Story of a Man Who Fought a Whole Town, and Won.

"Tradition"

German Made Picture Tells Romantic Story of Far East. Released by Sonora Pictures.

Reviewed by Edward Weitzel.

Romance and Oriental atmosphere are laid on thick in "Tradition," a German made picture founded on the novel, "Der Tod und die Liebe." Billed as a drama of two worlds, it is a tale of an Asiatic Prince who believes that a German civil engineer has murdered his sister, and swears to avenge her death by killing the sweetheart of the supposed murderer. The version used in this country has English name for the European characters, but they are al distinctly German, and many of the scenes show the harbor of one of the seaports of tha country. The production is pretentious, but the story is quite ordinary melodrama and there is an air of unreality about it that prevents it from being impressive. Paul Otto, the director, is one of the authors of the story and also plays a leading part. He has succeeded fairly well in the first and last named roles. The other members of the cast do creditable work, except Lotte Klinder, who is much too solid of build and lacking in imagination for the role of the heroine. There is a certain novelty about the scenes in both Europe and Asia and were it not for several high grade foreign films that preceded it, "Tradition" might pass as a good example of the imported article.

The Cast

Ras Madchuri, Prince of Hamar.Carl Wagner
Tantara Bagha.....Paul Otto
Semena .....Marcella Halicz
Hedessa, Prime Minister.....Erich Pabst
Wun-si, a Chinese.....Raph V. Roberts
Dscham, Tantara's servant....Max Zawislak
Old Tekki, a servant.....Emilic Unda
William T. Cunningham, a ship owner....
..... Hans Anderson
Eleanor, his daughter.....Lotte Klinder
Arnold Cooper, Cunningham's agent.....
..... Arthur Schroeder

Story and Scenario by Paul Otto and George Jacoby.
Cameraman, Hans Kampfe.
Length, Six Reels.

The Story

Arnold Cooper, who represents William T. Cunningham, a ship owner, is sent to the Kingdom of Hamar, in Asia, to negotiate a treaty, which will enable a European company to build a waterway to the capitol of the country and permit the Cunningham ships to open up trade with the outside world. Chinese conspirators kill the daughter of the ruler and fasten the crime on Cooper. The young man returns home and is followed by the brother of the murdered girl, who has sworn to avnge his sister. Finding that Eleanor Cunningham is the sweetheart of the engineer, the Asiatic, after making several attempts on Cooper's life, forces Eleanor to return to Hamar with him. He has fallen in love with her, but when he learns that his sister was killed by the Chinaman, he frees Eleanor and kills himself before the alter of Buddha.

Program and Exploitation Catchlines:

The Mystery and Splendor of the Far East Are Shown in "Tradition," a Foreign Made Film With a Highly Romantic Story.

Exploitation Angles: Sell this on the rich Oriental atmosphere and the melodramatic appeal, avoiding mention of the Germanic origin.

Exploitation Angles: Here is a story so well done that it will pay you to go to extra expense and trouble to put it over. It is not a stupendous production, but one of those evenly good stories which do the business more real good than the spectacles. Tell that it is Booth Tarkington's novel transferred to the screen and that it gives Tom Meighan his best chance yet.

"The Midnight Patrol"

Rattling Good Melodrama Produced by Thomas H. Ince, Released by Select

Reviewed by Edward Weitzel

The original version of the Thomas H. Ince production, "The Midnight Patrol," first saw the light on the spoken stage and was a rattling good melodrama in that form twenty-five years ago. The screen version retains all the pep and stirring dramatic action of the stage play, and has been given a fine production. Starting with a number of episodes illustrating the dangers of a policeman's life and the quick response given to every call to duty, the story takes a firm hold on the attention and contains enough thrills to supply half a dozen ordinary film dramas. By introducing several Chinese characters in the cast and having most of the excitement take place in a Chinese gambling house, the picture is assured of opposing forces that keep the policeman-hero in a position to show his judgment and nerve to the best advantage. There is always something doing, and it is always well done. No one stands around and poses—a failing that has seriously marred many an otherwise excellent moving picture.

A chase in a police launch after opium smugglers is one of the best incidents in the picture, and the raid on the gambling house is surprisingly realistic. The cast headed by Thurston Hall as Policeman Terrence Shannon, is capital, Rosemary Theby and Marjorie Bennett being prominent members.

Cast

Patrolman Terrence Shannon..Thurston Hall
Patsy O'Connell.....Rosemary Theby
Wu Fang .....Kino
Jim Murdock .....Charles French
Minnie .....Marjorie Bennett
Officer Michel O'Shea.....Harold Holland
"Chink" Rose .....William Musgrave
Sing Bok .....Yamamatto
Sergt. Joe Duncan.....Harold Johnstone
Story by Julien Josephson and Denison Clift
Directed by Irvin V. Willat
Supervised by Thomas H. Ince
Length, Five reels

The Story

Policeman Terrence Shannon of the Chinese vice squad excites the enmity of Wu Fang, keeper of a gambling house and opium joint, because he refuses to be bribed into protecting the proprietor from raids. Wu Fang has a partner, a corrupt politician named Jim Murdock, who gets the Chinaman to kidnap a young flower girl and bring her to the den. Patsy O'Connell, in charge of the Chinese Mission House, gives the alarm, and Shannon comes to the rescue. The girl is freed. Later on the policemen learns that Wu Fang is expecting a large shipment of opium. The Chinaman gets hold of Patsy, and warns Shannon that if he interferes with the landing of the drug the young woman will be harmed. The policeman goes ahead with his raid, but notifies Policeman O'Shea to come with the reserves, if he is not out of the place at midnight. There is a lively fight, and Shannon is knocked out, but the reserves arrive in time to save his life. Wu Fang is killed, and Murdock is arrested. Shannon is made Chief of Police and marries Patsy.

Program and Exploitation Catchlines: "The Midnight Patrol," a Thomas H. Ince Special Released by Select Is a Stirring and Truthful Tale of the Perils of a Policeman's Life.

Exploitation Angles: Appeal to the old old-timers to tell the younger generation what a corking good stage play this was, and tell them in turn that the play has been brought up-to-date and made more snappy than ever. Then list the individual sensations and play up each one in lively language. Sell on interest and not on stars, though you have some good names to work with.

A Correction

The footage of "Salvation Nell" is 6,384 feet, instead of 7,681 as given last week.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts—Special Cast—Seven Reels). R-207.
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.
A Ridin' Romeo. R-640; C-291.
The Big Town Round-up. R-339.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.
Children of The Night (William Russell). R-845.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart. R-748; C-803.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749; C-189.
Get Your Man (Buck Jones). R-536; C-47.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.
Straight From the Shoulder (Buck Jones). R-112.
Live Wires (Johnnie Walker and Edna Murphy). R-235.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.

(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.
Aint Love Grand. R-338.

CLYDE COOK COMEDIES.

(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

MUTT AND JEFF CARTOONS.

(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Fillvvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS-LASKY

April.

The Faith Healer (George Melford Production). 6,347 Ft.; R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft. R-846; C-291.
Too Wise Wives (Lois Weber Production). 5,164 Ft. R-430.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol. 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.

June

The Travelling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.) R-112.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Golem (German Production). R-116; C-291.
Wealth (Ethel Clayton). R-237.

July

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750.
The Mystery Road (Paul Powell-British Prod.)
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580. 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage. R-234.

ARBUCKLE COMEDIES

The Sheriff.
May 1—A Polynesian Odyssey. R-328.
May 8—The Galata Bridge. R-328.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia. R-641.
June 5—The City of Algiers.
June 12—The Cook.
June 12—In New Madrid.
June 19—Liberated Jerusalem.
June 26—Marsellies.

VANDENBURGH SERIES.

(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

BURTON HOLMES

(One Reel Each)

Spanish Children.
In the Rice Fields of Japan.
The Road to the Pyramids.
Calling on the Sphinx.
In Barcelona.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial.

Releases for Week of May 15.

The Lure of Egypt (Six Parts). R-91; C-699.
No. 10 of The Avenging Arrow (Outwitted).
No. 3 of The Sky Ranger (In Hostile Hands).
A Straight Crook (One Part Comedy—Eddie Boland). R-210.

Releases for Week of May 22.

No. 11 of The Avenging Arrow (Dangerous Waters).
No. 4 of The Sky Ranger (Desert Law).
Big Game (Snub Pollard—One-Reel Comedy). R-428.

Releases for Week of May 29.

No. 12 of The Avenging Arrow (The House of Treachery).
No. 5 of The Sky Ranger (Mid-Air).
Outwitting the Timber Wolf (One Reel).
Save Your Money (One Reel Comedy—Snub Pollard). R-643.

Releases for Week of June 5.

The Heart Line (Leah Baird—Six Reel Drama). R-539; C-699.
No. 13 of The Avenging Arrow (On Perilous Grounds).
No. 6 of The Sky Ranger (The Crystal Prism).
Blue Sunday (Snub Pollard—One Reel Comedy). R-643.

Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snub Pollard—Rolin—One Reel Comedy). R-642.

Week of June 19.

No. 15 of The Avenging Arrow (The Toll of the Desert).
No. 8 of The Sky Ranger (Dropped from the Clouds).
No. 1 of The Yellow Arm (The House of Alarms).
Own Your Home (Snub Pollard—One Reel Rolin Comedy). R-848.
The Goose That Laid the Golden Egg (Cartoon—2/3 Reel—Fable Pictures, Inc.) R-116.

Week of June 26

No. 9 of The Sky Ranger (The House on the Roof).
No. 2 of The Yellow Arm (The Vengeance of the East.
The High Rollers (Snub Pollard one reel comedy).
The Fox (Bob and Bill—One reel).
Mice in Council (2/3 reel cartoon).

Week of July 3

No. 10 of the Sky Ranger (Trapped).
No. 3 of The Yellow Arm (The Strange Disappearance).
You're Next (One-Reel Rolin Comedy—Pollard). R-111.
Without Benefit of Clergy (Six-Reel Drama—Brunton). R-114; C-291.
The Rooster and The Eagle (Two-third Reel Cartoon Fable).

Week of July 10

No. 11 of the Sky Ranger (The Seething Pool).
No. 4 of The Yellow Arm (At Bay).
The Bike Bug (Snub Pollard-One Reel Comedy). R-338.
Ants and The Grasshopper (2-3 Reel Fable).

Week of July 17.

No. 12 of The Sky Ranger (The Whirling Menace).
No. 5 of The Yellow Arm (Danger Ahead).
At the Ringside (Snub Pollard One-Reel Comedy).
Cats at Law (2-3 Reel Fable).
Bliss (Harold Lloyd One-Reel Reissue).

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.

CURRENT FILM RELEASE DATES

"813." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy—Six Parts) R-322; C-291.
What's a Wife Worth? (Cabanne Production —Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322.
If Women Only Knew (Six Parts). R-542.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115.
When Lights Are Low (Sessue Hayakawa). R-236.

GOLDWYN-DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R. P-1033.
The Highest Bidder—L-4,960 Ft.; R-879; C-291.
Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.
Gulie of Women. R; Vol. 49; P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft. R-749.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (Ali Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production).
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
The Old Nest (Rupert Hughes Prod.) R-234.

GOLDWYN-BRAY.
(One Reel.)

Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

CAPITOL COMEDIES.

Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 43, P-513.
Edgar the Detective. C-876.

ASSO. PRODUCERS

Devotion. R-340.

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford —Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin).

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-887.

EDUCATIONAL FILMS CORP.

Selig-Rork.

The Northern Trail. R-111.
The Policeman and the Baby. R-111.
Kinograms (Sundays and Thursdays).

Chester Comedies.
(Two Reels.)

Ready to Serve. R-338.
Snooky's Wild Oats. R-112.

Christie Comedies.
(Two Reels.)

Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Southern Exposure.
Man vs. Women. R-751.
Scrappily Married. R-845.
The Reckless Sex.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermaid Comedies.

The Three Jokers. R-328.
Bang. R-643.
Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

Vanity Comedies.

Rocking the Boat. R-541.
Spooners. R-746.
How She Lied. R-112.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.

One Peek Was Plenty. R-876.
The Red Trail's End.

Gayety Comedies.

Money Talks. R-430.
Sweet Revenge. R-643.
Here—Pro Tem. R-235.

Chester Screenics.

From Dear to Dam.
Buzz-z-.

Miscellaneous.

Golf (Slow Motion).
Dixie. R-643.

Punch.

The Love Egg. R-111.

REALART PICTURES

She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney).
Moonlight and Honeysuckle (Mary Miles Minter).
A Heart to Let (Justine Johnstone).
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

JEWELS

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
Once to Every Woman (Six Reels—Dorothy Phillips).
The Devil's Passkey (Seven Reels).

JEWEL COMEDIES

A Monkey Hero (Joe Martin).
Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).

SPECIAL ATTRACTIONS

Wolves of the North (Eva Novak). R-323; C-1387.
Cheated Love (Carmel Myers). R-430.
The Man Tamer (Gladys Walton). R-538; C-699.
Thunder Island (Edith Roberts). R-845; C-189.
The Beautiful Gambler (Grace Darmond). R-641; C-189.
The Fighting Lover (Frank Mayo). R-751.
Desperate Trails (Harry Carey). R-115; C-291.
The Kiss (Carmel Myers). R-236.
Short Skirts (Gladys Walton). R-340.
Man Trackers (George Larkin).

SERIALS

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).

WESTERN DRAMAS
(Two Reels Each.)

Fighting Blood (Jack Perrin).
The Wild, Wild West (Hoot Gibson).
Bandits Beware (Hoot Gibson).
Stand Up and Fight (Jack Perrin).
The Heart of Arizona (Eileen Sedgwick).
The Girl in The Saddle (Eileen Sedgwick).
The Movie Trail (Hoot Gibson).
The Shadow of Suspicion (Eileen Sedgwick).
The Man Who Woke Up (Hoot Gibson).

CENTURY COMEDIES
(Two Reels Each.)

A Dollar's Worth (Harry Sweet).
For Sale (R-205).
Custard's Last Stand (Zip Monty).
On Account.
Pals (Brownie, the Dog).
Wood Simps (Century Lions).
Society Dogs (Brownie).
The Smart Alec (Harry Sweet).
Third Class Male (Charles Dorety).

STAR COMEDIES
(One Reel Each.)

Hearts and Flour (Dorothy Wolbert).
Rubes and Boobs (Billy Fletcher). R-639.
Uneasy Money (Robert Anderson).
Meet My Husband (Billy Fletcher).
An Awful Bull (Billy Fletcher).
The Skylark.
While New York Snores (Billy Fletcher).
The Champ (Billy Fletcher).

FEDERATED EXCHANGES

Ford Weekly.
Screen Snapshots.

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.

His First Honeymoon.
Bride and Gloom.
In and Out.

HALLROOM COMEDIES.

False Roomers. R; Vol. 49, P-995.
Their Dizzy Finish. R-641.
Circus Heroes. R-848
A Chile Romance. R-111.
Friday the Thirteenth. R-237.

Serial.

Miracles of the Jungle.

PIONEER FILM CORP.

A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Stolen Moments (Margaret Namara—Six Reels). R-639.
The Barbarian (Monroe Salisbury—Six Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).

CURRENT FILM RELEASE DATES

Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-81.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End R-113

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-748; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847.
Over the Wire (Alice Lake). R-116.
The Man Who (Bert Lytell).
Life's Darn Funny (Viola Dana).
The Conquering Power (Rex Ingram Prod.). R-339.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.
(Two Reels Each)

Now or Never.
Among Those Present.

FIRST NAT'L EXHIBITORS

Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark). R-640; C-699.
Lessons in Love (Constance Talmadge). R-206; R-803
In the Heart of a Fool (Allen Dwan Production). R-327.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641. C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production).
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-671048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

L·J·SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES

Bucking the Tiger. R-206; C-387.
The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.
(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

SELECT

The Servant Question (William Collier).
Just Outside the Door (Edith Hallor).

REPUBLIC

The Great Shadow (Six Reels).
Man's Plaything.

SERIALS

The Whirlwind.
The Branded Four.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.
The Silver Car. R-541; C-47.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN'S PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.
Closed Doors. R-433; C-803.
Peggy Puts It Over.

LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy

JIMMY AUBREY COMEDIES.
Two Reels

The Decorator.
The Blizzard. R; Vol. 49, P-414.
The Tourist.
The Mysterious Stranger.
The Nuisance.
The Back Yard.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

MISCELLANEOUS RELEASES

KINETO COMPANY OF AMERICA, INC.
Kineto Reviews.
(Released Through National Exchanges, Inc.)
(One Reel)

Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

Second Series.

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

CHARLES URBAN'S MOVIE CHATS.
(Released Through State Rights Exchanges)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

MAX LINDER.

Be My Wife. R-750.

NATIONAL EXCHANGES.

Welcome Children. R-324.
Kineto Reviews (One Reel a Week).
The Great Reward (Burston Serial). R-325

MARION FAIRFAX.

The Lying Truth.

MARC KLAW, INC.

J' Accuse. C-495.

MANHATTAN FILM CORP.

Monster of Fate. R-537.

U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

HARRY LEVEY.

The Solar System (Five Reels). R-752.

CURRENT FILM RELEASE DATES

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) R-113.

ARROW FILM CORP.

Features

Dead or Alive (Jack Hoxie). R-846.
The Tame Cat.
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.
Hank Mann Series.
Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ALLIED DISTRIBUTING CORPORATION.

Alt and Howell Comedies.

(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

ASSOCIATED PHOTOPLAYS.

The Wolverine.
Western Hearts. R-749.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons)

Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.

(One Reel.)

Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848.
Heedless Moths (Audrey Munson). R-748.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Tusun Comedies.

Cabareting Under difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.

(One Reel)

Some Party.
Well! Well!

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Queen of Hearts.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91.
Kazan (Seven Reels—Curwood Story). R-85; C-189.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.)

(Two Reels Each.)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

JAXON FILM CORP.

The Rich Slave. R-747.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-inLaw?
Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

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Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
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C. B. PRICE CO., INC.

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His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

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The Wakefield Case (Herbert Rawlinson). R-757.

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BUREAU OF ELECTRICAL INSPECTION

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VICTOR H. TOUSLEY
CHIEF ELECTRICAL INSPECTOR

July 1, 1921.

United Theatre Equipment Corporation,
25 W. 45th St.,
New York, N.Y.

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Yours very truly,

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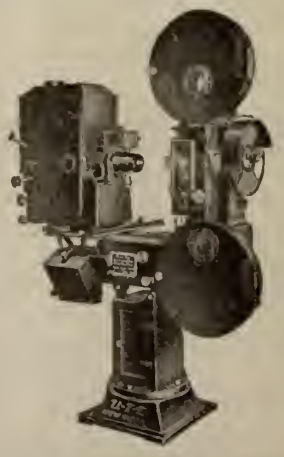

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PROJECTION

By F. H. RICHARDSON

The High Intensity Arc

In a recent issue of this department I gave some account of what seems to be the coming thing in motion picture projection illumination, viz.: the high intensity arc. Just a few days after this publication I received from the General Electric Company a description of the high intensity arc which that company has been perfecting.

I am going to print the General Electric Company's account verbatim, followed with my own views concerning the same. In this latter I trust the General Electric will not feel in any degree offended at my frank comments on what they have said, but will understand that my view is probably the view that will be taken by the average practical projectionist.

Also I am quite willing to open the columns of the department to it for the discussion of any statement that I may make. What we want to get at is the real facts in the matter. The General Electric Company says:

To Revolutionize Projection

Hitherto the attention of those engaged in perfecting the various processes employed in the motion picture industry has been devoted largely to the methods of making, rather than of showing, or projecting the films.

Recent experimentation in this latter field by the General Electric Company has resulted in the development of a new high intensity projection lamp which bids fair to revolutionize the projecting of motion pictures, for these reasons:

It gives twice the illumination of the screen that can be obtained by use of the older styles of low intensity lamps, with no increase in current consumption.

The quality of light, obtained by a special type of carbon, tends to eliminate eye strain.

Its light, as shown by spectrum analysis, is a close approximation of daylight, which means that a much clearer definition is given the pictures, and that in the projection of colored films the full value of the colors is brought out. This is especially true in the case of blues and greens, which often look muddy in the light of the ordinary arc.

Another Important Feature

Another important feature is that, with the exception of striking the arc, operation is automatic. In place of five hand adjustments on the ordinary lamp, this lamp has only two. No adjustments of the carbons should, therefore, be necessary during normal operation. The only movement to set the arc at the focus is a longitudinal movement, which, once determined for any particular lens, does not have to be readjusted.

The accompanying illustrations show the lamp and the operating mechanism. The positive carbon is horizontal, projecting through the positive nose, while the negative carbon is at an angle of 60 degrees to the horizontal, and so located that its tip is never between the crater on the positive carbon and the lens.

When it is realized that 90 per cent. of the whole illumination given by the arc comes from the deep crater in the positive carbon, the importance of its position relative to the focus of the lens is apparent. The positive carbon is held tightly by a clamp to the feed screw, which, with the carriage, is rotated by a bevel gear and pinion connected to the motor through a worm gear train. A starwheel fastened to the feed screw, which revolves with the feed screw and clamp around the axis of the carbon, feeds the latter forward by engaging with a detent.

The negative carbon is not rotated, but is fed by means of a clamp on the feed screw, which is rotated by bevel gears. These gears are driven by the motor through a worm gear train and clutch.

Automatic Regulation

Automatic regulation of the arc length, and consequently of the rate at which the carbons are fed is secured by connecting the motor across the arc. Thus the speed of the motor is unaffected by any fluctuations in the power supply, being dependent on the arc voltage. If the carbons approach each other too rapidly, the arc becomes shorter, the arc voltage drops, and the motor slows down. If, on the other hand the carbons become too widely separated, the arc lengthens, the voltage rises, and the motor speeds up until the proper distance between the carbons is obtained.

Little time is required for changing carbons. As the current is carried through the carbons for only a short distance from the arc end, the remainder of the carbon does not become as hot as it would if the current passed through its whole length. Furthermore, when new carbons are inserted, no vertical or horizontal adjustments are necessary to get the crater at the focus of the lens, because the holding mechanism is fixed and cannot be moved out of position.

A Compact Design

The entire device is designed with a view to compactness. The lamp is self contained with its regulating mechanism, and requires no arc controls protruding from the back of the lamp house, thus adding considerably to the appearance of the projector and the comfort of the projector room.

Development of this new type of projection lamp calls attention to the interesting fact that during the last fifteen years the motion picture industry has made tremendous progress in all but one department. The photography has become an art in itself. Studios rival huge manufacturing plants in size and in equipment. Theatres are more luxurious in appointment than were ever possible with the spoken drama, but in all the time no important improvement has been made in the light source which projects the completed pictures upon the screen.

The first theatres were small and dark. A low-powered alternating current are furnished a flickering source of light at a consumption of about 40 amperes. A change to direct current helped remove the flicker. Then theatres became larger, interior lighting came into vogue, and consequently high-powered areas were required. The current increased to 50 amperes, then 75 amperes, and now 125 and even 150 amperes are required to project a satisfactory picture in our largest theatres.

Difficult to Control Arc

At this point, further increases in current do not yield proportionate increases in light. Expensive motor generator sets are necessary and it becomes more difficult for the projectionist to control his arc. The expense of

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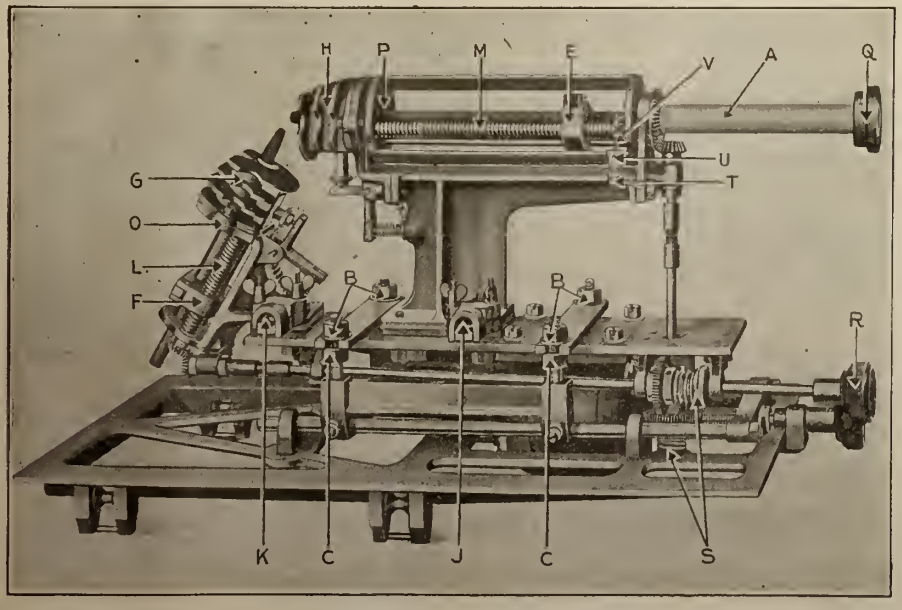

THE GENERAL ELECTRIC LAMP

G, negative head; H, positive head; Q and R, hand wheels, by means of which carbons may be fed by hand; E and F, clamps holding carbons, which exert pressure through coil springs

operation does not seem to be a limiting factor, but it must be considered eventually if this rate of increase is to be maintained. The problem was attacked from two different angles, dividing the field into two classes, (1) the smaller theatres where economy is important; (2) the larger theatres where the lighting effect is only to be considered. The Mazda lamp, a development already sufficiently well known, is utilized for the first class.

There was found, however, to be a distinct field for a more powerful light source in the remaining theatres.

It is for use in this second classification of theatres, requiring a more intense light source having "daylight" color values, that the high intensity projection arc lamp has been produced.

Subject to Minor Changes Only

First let me direct the attention of the projectionist to the fact that whereas the actual lamp itself will in all probability be subject to minor changes only. It is not likely, however, that the operating principles of the lamp will in the future be altered to any considerable extent. The General Electric says: "Heretofore the attention of those engaged in perfecting the various processes employed in the motion picture industry has been devoted largely to the method of making rather than to the showing or projecting the films."

I believe there was never made a truer statement of fact. Hundreds upon hundreds of times this department has pointed out the almost criminal negligence about everybody, except projector manufacturers themselves, have displayed with regard to the projecting of the finished photoplay. I have no inclination to apologize in any degree whatever for having called attention to this matter so many times, because it is and has been nothing but a cold-blooded fact. The general policy has been, use every possible endeavor to turn out the best possible photoplay, and then make no effort to have it done justice to in presentation or projection.

Thank Heaven, during the last year or two, perhaps we might say two or three years, there has been a decided tendency to reform in this respect. High-class exhibitors are beginning at last to understand that the best possible making can be ruined through inferior showing.

Years Ago

Years ago I drew attention to the possibility of great improvement in projection through the control of light tones by chemical organization of the carbons. The high intensity arc not only does this, but it gives the possibility of largely improved results through the presentation to the collector lens of a crater which sets square therewith instead of at an angle thereto; also a crater which is maintained perfectly round.

The General Electric article says: "The high intensity arc will give twice the screen illumination that can be obtained by use of the old style low intensity arc."

With regard to this, I am unable at this time to make any authoritative comment. Incidentally, however, if it is possible to maintain the high intensity arc at no greater distance from the face of the collector lens than was possible with the low intensity arc, then the collecting power of the collector lens will be very greatly increased, because of the fact that the most powerful light from the illuminant goes straight forward from the face of the crater, and the plane of the crater of the low intensity lamp is not parallel with the face of the collector lens.

This again, however, is qualified by the fact that the high intensity craters I have observed are very deep, which will to some extent modify the before named advantage, though it will not, I believe, do so to any serious extent; also the deep crater will serve to eliminate the probable necessity for throwing the crater image far out of focus at the aperature, for reasons any competent projectionist will understand.

Summed up, I believe that while the claim of the General Electric with regard to the relative high screen illumination power of the high intensity arc may be somewhat exaggerated, still there can hardly be question but what the screen illuminating power of the high intensity arc per watt of energy consumed will be very far above that of the low intensity arc.

"The General Electric says that the quality of light obtained by a special type of carbon tends to eliminate eye strain, and that it is a close approximation of daylight, which means that a much clearer definition is given the picture; also that in the projection of colored films the full value of the colors is brought out."

These statements are worthy of considerable analysis. In the first place, it is quite possible that the light from the high intensity arc may prove more restful to the eye, because as I understand it, it does not carry the high proportion of ultra violet rays carried by the projection light from low intensity arcs.

I do not make this as a statement known of fact, but merely as representing my present understanding of the matter. It is a well known fact that light carrying larger proportion of ultra violet rays is comparatively hard on the eyes. Also it is a well known fact that daylight is the easiest light on the eye that we have.

Therefore, if the spectrum analysis shows a closer approximation of daylight values, we then may accept the statement of the General Electric without question.

Approximate Daylight

Insofar as the light from the high intensity arc gives a better definition because it approximates daylight, why I question that statement point blank. I do believe, however, that the high intensity arc may give better definition, but this would not be for the reason ascribed, but because of the fact that the crater setting parallel with the face of the collector lens operates, or at least we believe it operates, to set up a much better optical condition, or in other words to place less strain on the optical system of the projector, which would, of course, operate to give the picture better definition.

In other words, while I agree that the possibility, or even probability of a better definition, I believe the General Electric is in error in attributing that effect to the quality of the light. It is very probable that the statement with regard to the value given colors in film will be found to be fully borne out by the facts.

As to the benefits derived from the automatic action of the high intensity arc lamp and the longer length of carbons that can be used, there can be no question. Not only will this give a better, more even, steadier screen illumination, but it will relieve the projectionist from the necessity of constantly watching and adjusting the arc, which will enable him to give his whole, undivided attention to the screen.

The fact that the speed of the driving motor is unaffected by fluctuations in power supply is most excellent indeed. Also it will be noted that the lamp contains in itself the automatic arc controller principle.

The statement that from 125 to 150 amperes of current is now required to project satisfactory pictures in large theatres with the low intensity arc most emphatically is not correct. 120 amperes is the maximum from which any appreciable increase in screen illumination may be had, and beyond 100 amperes the increase is only about 12 per cent. up to 120, where it ceases practically entirely.

Projection School

The Pacific coast has accumulated unto itself an institution known as a "School of Projection," located on Market street, San Francisco. My information is that this school is for the "training of projectionists."

I like that sentence "training of projectionists"; sounds good, because if this institution proposes to train projectionists it will serve a good purpose, since it will mean that the school course cannot possibly be less than a year in length, covering preliminary, technical education, plus at least six months of practical work in theatre projection rooms. If this school proposes to give say an eighteen months' course, as outlined, and if its instructors are themselves thoroughly competent and capable—IF, mind you, I said—then the school will be of real value.

On the other hand, *unless the course covers at least a year and a half, as outlined, and unless the instructors be themselves not only thoroughly trained in theoretical and practical projection, but also trained as instructors, then I cannot recommend the school in any degree whatsoever*, and in my opinion those who take a course will find they have bought something very nearly resembling a gold brick.

One to Two Years Required

As I have time and again pointed out, it is utterly ridiculous and absurd to attempt to learn a profession such as projection in any sort of an adequate way in less than one year of actual practical apprenticeship, coupled with hard study, or two years of a less strenuous endeavor.

I am not advised as to the length of the course of the school in question, but up to date those schools of which we have had knowledge have undertaken to "teach" the profession of projection in about three months—some of them learn in less time—and that is just a plain unvarnished swindle, both on the student and on the motion picture industry, which in the end must suffer.

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Another Imperial House

The Imperial Theatres, Inc., controlling Phoenixville, Pa., Rialto, Imperial of Greenwood, Del., Imperial, Wrightsville, Pa., Majestic, Wilkes Barre, Temple, Berwick, Palace Berwick and the Lloyd of Chester, have a new house, the Kenneth, under course of construction in the Germantown section of Philadelphia.

The house will seat two thousand. H. A. Sullivan general manager of the Imperial Theatres, Inc., is in charge of all matters pertaining to equipment.

Additional Announcements

The latest arrival in Film Row is the Monarch Theatre Supply Company, Inc., which is now located at 724 So. Wabash, where a complete line of everything from booth to screen may be found. For the past eight years this firm has been located at 537 S. Dearborn street. Branches are maintained in St. Louis and Memphis, Tenn.

A beautiful new theatre built by William Peatle in Kewanee, Ill., is nearing completion. It will have a seating capacity of nine hundred and will be under the management of H. E. Grampp, of Rockford, Ill.

Announcing a New Eastman Product

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The Baltimore New Century Cost Over Two Million Dollars and Is Worth It

THE new fireproof Century Theatre of Baltimore, operated by the Century Theatre Company, has a seating capacity of over three thousand and was designed by the Hoffman-Henon Company, Incorporated. It is of brick, concrete and steel construction and costs over two million dollars.

It is situated on the busiest shopping thoroughfare of Baltimore, Lexington street, west of Charles, and is two blocks distant from the central business section of the city. The structure is built in the shape of an "L." The main entrance is on the north side of Lexington street and the vestibule, lobby and foyer run north to the auditorium extending east and west. The east wall of the auditorium forms the back while the west the front or stage location. The north wall of the building is on Clay street.

The facade on Lexington street is built of limestone. Over the entrance hangs a metal marquee under which white globed lights gleam at night. Two convertible electric signs, supplied by the Philadelphia Sign Company, one facing east, the other west, are over the marquee. In these titles of current attractions are placed each week.

Four Ionic columns arise from a base forming the cornice of the entrance. Between these columns are three windows of leaded stained art glass representing respectively music, comedy and drama.

An entablature runs nearly the full width of the building, over the four columns. On the frieze of it is carved, "Century Theatre." A pediment, faced with an alto relievo representing the various arts rises over the cornice. Two iron rods, hung from the outside columns, support the marquee.

An electric sign of hollow metal letters, each measuring three feet square, reading "Century," extends from the top of the attraction signs up about thirty feet in the air, on the left side of the facade. White is the color used for the inside of the letters. They have no covering and high powered lamps give each letter great brilliance. The Federal Sign Company of Chicago supplied this sign.

Vestibule Is 17 by 21 Feet

The vestibule measures seventeen by twenty-one feet and has a flooring of small tiles with a mosaic border. The walls are of verde antique marble; the ceiling is finished in old ivory, greys and browns and the light is furnished by two metal cluster lights hanging from the ceiling. On each side of the vestibule are three, three-sheet frames of deep Circassian walnut decorated with gold.

A box office of Circassian walnut and glass, with a base of verde antique marble, measuring five by eight feet, is located in the centre of this vestibule. It is spacious enough for two cashiers so that two lines can be formed.

Lobby Is Spacious

Three double doors of Circassian walnut and glass at the rear of the vestibule, open upon a spacious lobby measuring twenty-one by seventy-four feet. Two inclines lead from these doors. One, on the right, is seven feet wide. It descends, turns and goes underneath the foyer to three elevators. The other, on the left, is fourteen feet wide and runs up direct to the foyer. A railing of wrought iron, with a verde antique marble top, runs up the right side of the broad incline to the foyer.

A soft glow is cast over this chamber by three large chandeliers of glistening crystals; by fourteen cluster bracket lights, located between the coupled pilasters of black and gold art marble, separating the large mirrors on the walls and by a cove lighting system running around the coved ceiling.

The wainscoting is of black and gold art marble and extends up the wals for ten feet above the floor at the entrance from the vestibule. The top moulding of this wainscoting extends horizontaly to the rear of the lobby ending even with the floor of the foyer.

Mirrors Are Antique

Above the wainscoting rise six large mirrors on each side wall and one in the rear wall to the right of the foyer entrance, interspersed with twin pilasters of art marble with gold capitals. Each mirror is formed like a large arched window and contains twenty-five panes of glass in a wooden frame work, each pane measuring twelve by eighteen inches. The arched section of each mirror frame, at the top, is ornamented with a flower and scroll design in purple and mauve with a background of gold.

The frieze under the cornice running around the lobby is decorated with festoons of flowers upon a solid purple background. Inside the cornice there are a number of lamps, the light of which is reflected from the coved ceiling into the chamber. The fresco decorations on the ceiling border are done in purple, mauve and gold and at intervals miniature paintings of rampant lions in purple upon circular gold backgrounds, are located. One of R. McGill Mackall's murals, measuring twelve by nine feet is mounted over the entrance.

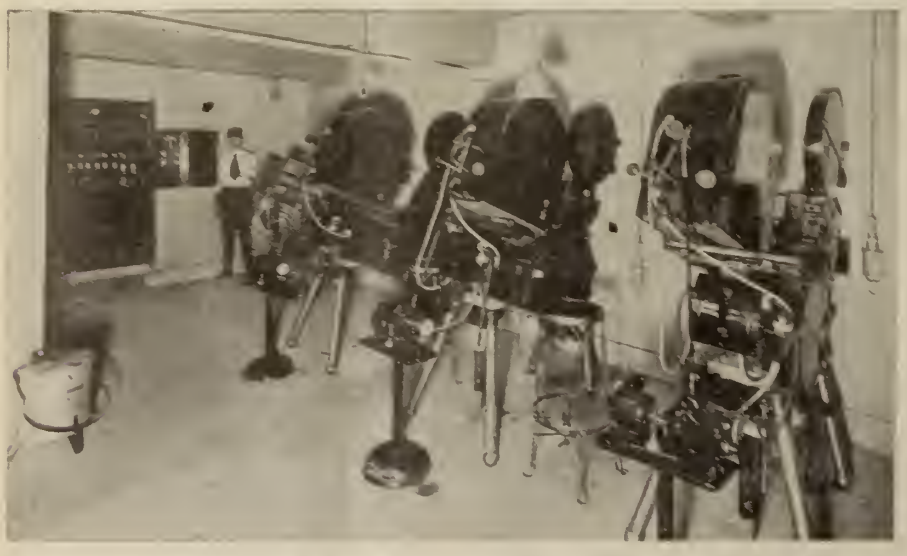
Foyer Subdued and Rich

Two large double Circassian walnut and glass doors in the rear wall of the lobby, at the end of the wide incline, lead into the foyer measuring thirty-two feet square with a ceiling twenty-eight feet high. In the center, suspended from a chain, hangs a massive crystal chandelier with brackets each containing white and amber lamps. Additional light is furnished by four cluster brackets on the same number of circassian walnut pilasters, two on each side of this chamber.

A staircase of white and blue veined art marble, twelve and a half feet wide with a brass railing in the center, runs from the center of the foyer to a gallery directly at the head of the stairs. Steps on each side of it lead into the mezzanine promenade. On either side of the stairway entrance on this little gallery, is an archway with a balustrade of white blue veined art marble draped with wilton velvet of a neutral tone of French grey. An electric fountain has been placed in the center of the foyer at the foot of the staircase.

Black and Gold Marble

Black and gold art marble forms the base of the wainscoting of Circassian walnut with which the walls are faced. Half way to the ceiling, panels are placed at intervals containing seven mural paintings by R. McGill Mackall, the cost of which is estimated at $15,000. Six of these murals, each eight by ten feet, decorate the east and west walls, while another, eight and a



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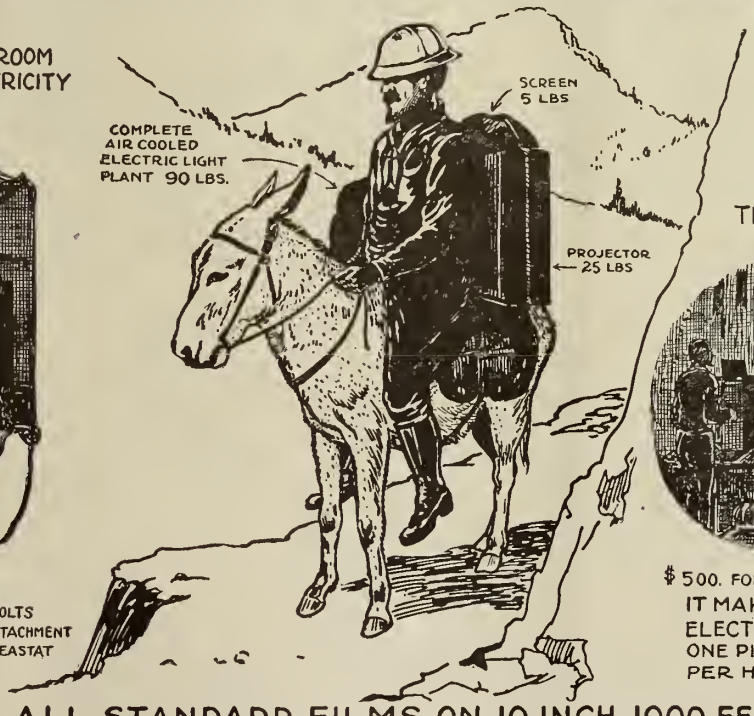

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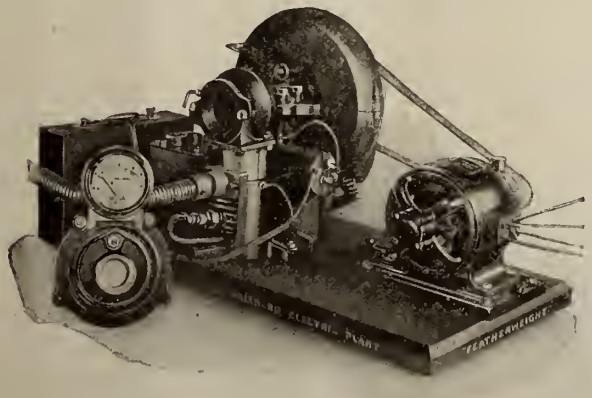

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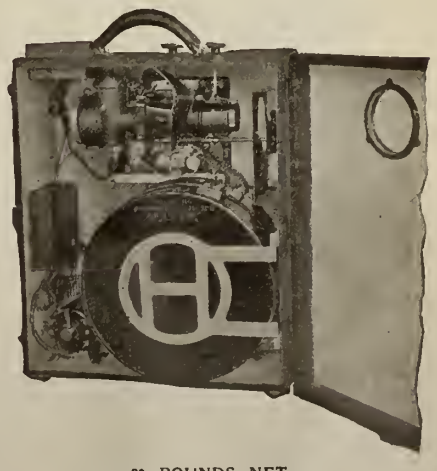

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half by twenty-eight and a half feet is on the south wall, facing the staircase.

The paintings depict fawns, centaurs and wood nymphs waging a battle of roses.

Three Large Elevators

The entrance to two of the three elevators installed by the Otis Elevator Company, are on the west wall of the foyer. Each elevator has a capacity of four thousand five hundred pounds and measures eight feet square. They can carry one hundred persons per minute to the roof theatre.

Two flights of steps lead from the gallery at the head of the staircase in the foyer, to the mezzanine forty-two by ninety-seven foot promenade, situated under the balcony at the back, or east end of the main building.

Two stairways; one at the northeast corner and the other at the southeast corner of the main building lead into the mezzanine promenade from the main floor of the auditorium and up to the balcony. In the center of the mezzanine promenade is a large open well eighteen by thirty-eight feet, built like a pergola, with large Ionic columns surrounding it joined together with a fancy wrought iron railing. This well opens into the main floor of the auditorium and in the center of it is a chandelier. The cove system of lighting is employed in this well.

The gentlemen's smoking room and a women's rest room are on the west wall of this chamber, each measuring twelve by thirty feet and between the two is an alcove furnished with cushioned wall seats.

On the north and south sides of the mezzanine promenade are two tunnels leading to the balcony.

The carpet on this chamber is of taupe velvet which is also used on the floors of the lobby, in the rear of the main auditorium and for the runners in the aisles. But for the hallway on the second floor and the aisles in the balcony red velvet carpet is used.

Mezzanine Appointments Are Luxurious

The appointments of the mezzanine promenade are luxurious and comfortable. There are huge davenports, easy chairs, and writing desks. The color scheme is old rose and ivory. Potted plants arranged around the open well add charm to the surroundings. The hangings at the windows on the east wall are of lace with a border of gold edged mulberry velour.

Pilasters located at intervals around the walls have Ionic capitals. The wall panels are stenciled with an old rose and old ivory design. Bracket lights on the walls shed a subdued radiance with shaded lamps over the room.

The main building, housing the auditorium, measures one hundred and nine by one hundred and sixty feet. The seating capacity is over three thousand. The chairs on the main floor are covered with blue velour while those in the balcony are covered with blue-green Fabrikaid.

Five Main Floor Aisles

There are five aisles on the main floor. Two, on each side next to the walls, measure three feet wide, while the other three, one of which is directly in the centre, are five feet wide and taper to three feet as they reach the orchestra pit.

Mulberry, gold, old rose and old ivory are the colors used in the decorations throughout the auditorium.

Cove Lighting System Used

In the ceiling under the balcony are three inverted bowl lights in which the cove system is employed to advantage. The tops of these bowls are painted with an old rose tint. Metal reflecting lights are hung from the ceiling under the balcony a little farther in the rear. There are no posts or pillars under the balcony to obstruct the view.

Lighting for the balconies of the auditorium is furnished by the cove system.

Exits Are Well Planned

On the main floor are five exits in the back or east wall, three on the Clay street side or north wall, two on the south wall, besides the two large double Circassian walnut and glass doors at the main entrance from the foyer. In the balcony are two in the east wall, four on the north wall and four on the south wall, all opening upon broad fire escapes of iron.

Good Projection Equipment

The projection room measures eighteen by twenty-four feet. On one side there is a rewinding room, and on the other a rest room. Each of these rooms measures six by eight feet.

The projection room equipment consists of three Baird machines, supplied with Gundlach-Manhattan optical lense; three Fulco arc controllers. Three wired direct current of 120-240 volts operates the machines.

The throw to the Rembush crystal gold fibre screen, measuring sixteen by twenty-one feet on which a picture nineteen and a half by fourteen and a half feet is projected, is one hundred and forty-five feet.

The lights, motors and machines of the projection room are controlled by a small switchboard built in the wall.

An intercommunicating telephone system of fourteen stations, manufactured by the Western Electric Company, connects every part of the playhouse with the general offices on the second floor over the foyer.

How the Offices Are Arranged

On the second floor is a long hallway running north and south leading to a double door in the north wall opening into the upper part of the balcony. Three large elevators have entrances to this hallway on the west side. The center door in the framework leads to the office of the assistant manager and the telephone operator. To the east is another door leading into the office of the president and director of pictures. To the north are two other offices; one for the bookkeeper and one which is used for a storeroom.

The next floor is occupied by two rooms. One is used by the musical director for an office. The other room is used for the private screening of pictures and is equipped with a projection booth. The fourth floor is occupied with a hallway, kitchen and women's rest room adjoining the Century Roof Theatre which will open in the fall.

Under the stairs in the foyer, is a small check room nine by ten feet, opening into the main auditorium. In this check room there is a branch panel switchboard furnished by the Benjamin Starrett Panel Board Company, of Chicago.

How the Lighting is Controlled

The house safety lighting system is controlled by this board. It is equipped with a monitor automatic double throw switch which automatically throws all exit and safety lights from one source of supply to another in case one source fails to work. It is so arranged because the electrical supply may come from the Clay street or the Lexington street side. The theatre is then protected in event of either source of supply giving out suddenly by accident.

All the electric fixtures, including the chandeliers, were manufactured by Black & Boyd; the stage lighting equipment, by the National Ex-Ray Equipment Company, and the dimmer equipment, by the Cutler-Hammer Company.

The dead front stage switchboard on the side wall, back stage, was manufactured by the Sterling Switchboard Company, of Camden, N. J., and installed through the Perkins-LeNoir Company, of Baltimore. It is equipped with spring acting quick make and break switches with rubber silencers so as to make them almost noiseless in action and absolutely positive in operation.

It is fourteen feet wide and eight feet high, with the dimmer bank, and all the wiring concealed in metal boxes and pipe work. It is operated from back stage.

All the lights in the auditorium, except the safety lights and those in the projection room are controlled by this board. The Sterling Company also furnished the power and distributing panels.

The auditorium lighting is in amber, red and blue, while that of the stage is in white, amber, red and blue.

Forty-five Foot Stage

The stage measures forty-five feet wide between columns, and twenty-three feet deep between the footlights and the back wall. It has an Italian garden set, furnished by the Lee Lash studios. The curtains are of deep brown velour with a gold border design.

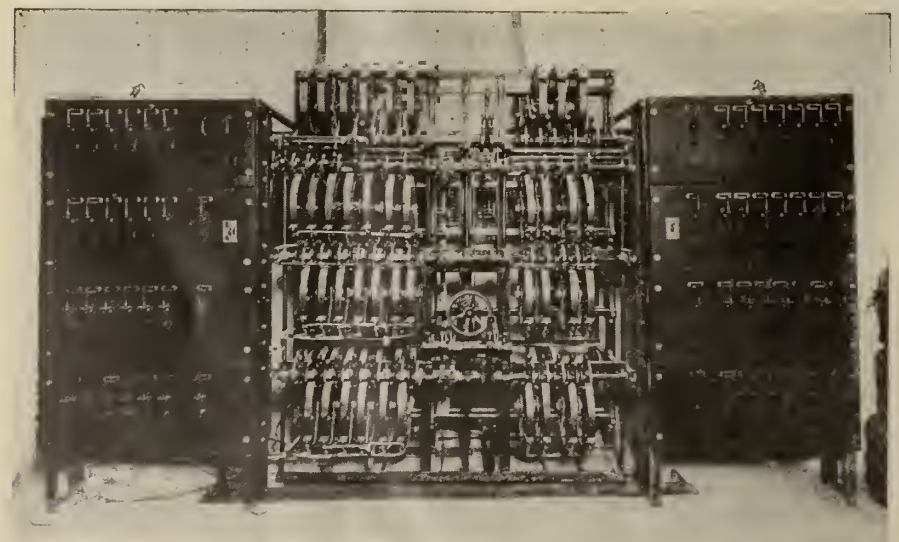
Thirty sixteen inch, six blade, noiseless, oscillating fans of the General Electric Company type have been placed at intervals around the auditorium.

The Monsoon Ventilating Plant

The cooling, heating and ventilating system of the theatre was designed, manufactured and installed by the Monsoon Cooling System, Inc., of New York City, and is as complete as will be found in any theatre in the country.

The combined capacity of all the cooling units is sufficient to obtain a complete change of air, approximately, once a minute; this is ample to insure a perceptible circulation of air throughout the entire house with a wonderful cooling effectiveness in the hottest kind of summer weather.

Placed above the proscenium arch are two units, each equipped with a No. 7 Monsoon



A FEATURE OF THE ELECTRICAL EQUIPMENT
The huge stage switchboard installed at side of back-stage

INTERIOR VIEWS OF THE TWO-MILLION-DOLLAR CENTURY THEATRE OF BALTIMORE

Above, left, foyer with grand stairway and chandelier; right, the mezzanine promenade and its furnishings. Below, left, auditorium and balcony as seen from the stage. Right, the stage and the ceiling dome

and driven by a seven and one-half horse-power motor and two No. 12 single "Monsoons" operated by a thirty horse-power motor. These "Monsoons" supply pure, fresh, cool air, through perforated plaster grilles in the ceiling, at the rate of 375,000 cubic feet a minute which is mixed and recirculated with an additional air supply furnished by two No. 7 duplex sets of two No. 7 "Monsoons," each placed in the north and south walls and driven by one ten horse-power motor. This abundant air supply is so circulated as to eliminate all possible chance of uncomfortable draft conditions.

To Facilitate the Exhaust

To facilitate the exhausting of the foul air a No. 5 duplex set of Monsoons, consisting of two No. 5 Monsoons driven by one five horse-power motor, is placed under the balcony and operated in conjunction with a No. 5 duplex set above the mezzanine ceiling.

Additional openings for the escape of air are provided in the grilled ceiling at the rear of the balcony and the air will also, naturally, find an outlet through the exit openings, windows, the stairways and ramps.

This cooling system will keep in constant circulation the enermous volume of approximately thirty-five million cubic feet of air per hour and the theatre will not only be comfortably cool, but perfectly ventilated as well.

The heating and ventilating of the theatre are accomplished by means of a supply of tempered air introduced into the auditorium from a point over the proscenium arch and mezzanine at the rate of approximately 1,300 cubic feet of air per hour per occupant.

This equipment consist of two units of one No. 7 Monsoon, each operating in conjunction with a heating stack having a heating surface of 1,140 square feet, and an indirect heating unit composed of one No. 5 Monsoon duplex set operating in conjunction with another heating stack having a heating surface of 855 square feet. Under the balcony is a No. 5 duplex set of Monsoons, consisting of two No. 5 Monsoons, operated by a five horse-power motor. This unit is used for exhausting purposes.

Exhausted Through Grilles

The air is exhausted through grilles provided in the furred space at the rear of the balcony and through openings in the slab connecting the furred space with the space under the balcony. Air is also exhausted by this unit through plaster grilles in the balcony ceiling and at a point approximately in the center o the orchestra.

By an arrangement of adjustable dampers the air supply may be regulated and the air recirculated and mixed in any desired proportions with the outside air in order to obtain the desired temperature. This is accomplished, regardless of the temperature outside the building, thus assuring the theatre plenty of heat and perfect ventilation in the coldest—even zero weather.

The Roof Theatre

The large roof theatre to be conducted on the order of the New Amsterdam Roof in New York will be thrown open to the public in the fall. Work on this is going forward rapidly.

A CENTURY FEATURE
The well in the mezzanine promenade

This theatre will be equipped with a telescope stage and an Otis elevator will be used to carry talent to the upper stage.

The ticket boxes, finished in Circassian walnut and gold, were furnished by Menger, Ring and Weinstein.

Usherettes' Costumes Striking

The costumes of the usherettes constitute a unique feature of the house. They are of the Peter Pan type. The costume consists of knee length black silk breeches; black silk stockings; black patent leather pumps with silver buckles; a black silk jacket over a ruffled white silk waist. The whole costume is set off by a jaunty black silk cap.

The uniforms of the various attendants are as follows: Colored doorman—black cloth set off with thin gold braid, long coat, cap with leather visor; colored elevator boys—dark blue with thin gold braid, regular length coat, and bell boy style hats; ticket taker—dark blue cloth regular length coat, cap with leather visor.

The house is directly under the management of Chris Evensen; the assistant manager, Louis A. DeHoff, books the pictures for all the theatres run by the Whitehurst Theatrical Enterprises, including besides the Century, the New, Garden, Parkway and Peabody. William M. Whitehurst is the manager of the Century. He also supervises the management of the Garden and New theatres.

The officers of the Century Theatre Company are: Charles E. Whitehurst, president; F. William Bolgiano, vice-president; G. E. Smith, treasurer, and Edwin L. Hall, secretary.

The executive officers of the company include the officers and Louis Deal, J. H. Whitehurst, Fred G. Boyce, Jr., H. Webster Smith and Howard R. Smith.

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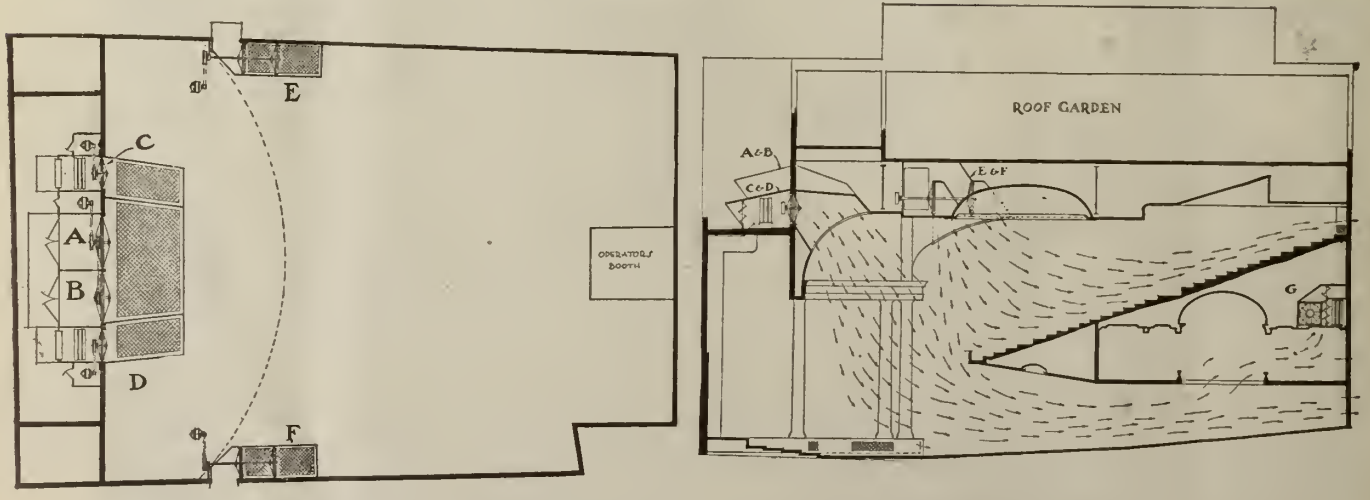

PLAN AND SECTION OF CENTURY'S MONSOON VENTILATING SYSTEM

A and B, two 12-foot blowers for summer ventilation. C and D, two 7-foot blowers for summer and winter ventilation. E and F, two 7-foot duplex set for summer use. G, a 5-foot duplex set for summer or winter use

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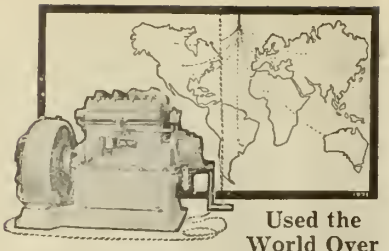

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EXHIBIT OF SKINNER BROS. MANUFACTURING COMPANY
At left, a 5x5 Baetz Patent Air Heater. At right, a unit of the Skinner patented direct heater

How Mechanical Breeze Makers Put a Cool Oasis in Sweltering Gotham

THE coolest spot in Greater New York from June 20 to 29 inclusive was at the corner of Irving place and Fifteenth street, where the New York Edison Company accentuated the hot wave prevailing elsewhere by pulling a Ventilation Show.

Outside the sidewalks could have been utilized to fry flapjacks—inside, the visitors began to think longingly of the top coats that had been sewed up in moth balls and to wish that they had brought 'em along. And if anyone who attended had ever harbored any doubts of the drawing power of a cool place on a hot day the doubts were dispelled by noting how loth any one was to leave the show and negotiate the outdoor furnace that Old Sol was stoking.

Originally, the show was scheduled for June 20 to 25 only but it made such a hit that, by popular request, the closing date was postponed until the twenty-ninth and it played to a full house from start to finish.

The exhibits ranged from tiny budoir fans, adapted to the dressing tables of the ladies' rest rooms to the giant twelve footers that keep the auditoriums filled with fresh, cool air and contented patrons.

The exhibitors were as follows: American Radiator Company, American Keith Company, Batterman Truitt Company, Buffalo Forge Company, Carrier Air Conditioning Company, Centrifugal Fan Company, Clarage Fan Company, Crucet Manufacturing Company, Diehl Manufacturing Company, General Electric Company, A. C. Gilbert Company, Hunter Fan & Motor Company, Ilg Electric Ventilating Company, J. Jorgensen, Lynn Air Conditioning Company, Monsoon Cooling System, L. Plaut & Company, Robbins & Myers Company, Skinner Brothers Manufacturing Company, Typhoon Fan Company, Westinghouse Electric & Manufacturing Company, and L. J. Wing Manufacturing Company.

Combined Heating and Ventilating Plant

The exhibit of Skinner Brothers Manufacturing Company, St. Louis, Mo., was under the direction of W. E. Rapp, general eastern manager, whose office is at 1702 Flatiron Building, New York. It showed the company's most ingenious combination of a heating plant for cold with a ventilating plant for warm weather.

The exhibit consisted of one unit of their patented direct fired heater, and one of their 5x5 ft. Baetz Patent Air Heaters. Both heaters were fully equiped and running, a two-horse power motor having been installed to drive the direct fired heater and a five-horse power motor for the steam coil heater.

The discharge elbow at the top of the direct fired type was of the two-way design, while that on the steam coil heater was of the one-way type. The direction of the air entering the heaters, due to the action of the fan, and the air leaving the heaters through the discharge elbows was plainly illustrated by the use of ribbons or streamers.

The principle of both these types of heaters is to draw the air into the heater, by the operation of a medium speed, high capacity multiblade fan, which fan directs the air across the radiating surface of the heater, where the air absorbs heat and is then discharged through the top distributing elbow into the space to be heated.

By the simple arrangement of running a pipe duct from the fan casing to the outside of the building, a constant supply of fresh air is brought into the building, the temperature being maintained at a comfortable degree, giving an ideal condition of warm fresh air in all parts of the building so treated.

In the summer time, by the simple operation of the fan with no fire in the direct fired heater and no steam in the steam coil type, the air in the room or auditorium is kept in constant motion, doing away with all dead or stagnant air pockets, and supplying the room with a fresh air circulation.

To make the exhibit more realistic, there was installed on the grate of the direct fired heater,

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JAMES B. CLARK of Rowland & Clark Theatres Pittsburgh, Pa.

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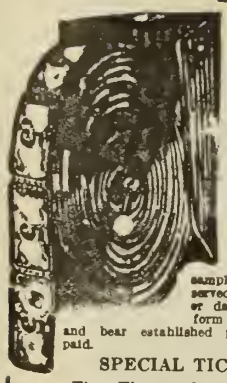

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some imitation fire, which allowed of perfect inspection of the interior of the fire chamber.

Both of the heaters were of Skinner Brother's latest type of construction.

The direct fired heater on exhibit, when removed from the Edison Company's showrooms, was immediately installed in a motion picture house on Staten Island, where it will be used during the summer months for ventilating purposes.

Why Bech Couldn't Blow

The exhibit of the Typhoon Fan Company, 345 West Thirty-ninth street, New York, was in charge of the genial Robert Bech whom visitors persisted in mistaking for one of the celebrated six foot twins. Bech explained that while he was a six footer all right, the Volstead Act prevented his "blowing" his callers effectively.

The illustration shows the twelve-foot Typhoon Single which was being operated and supplied a cool and refreshing breeze.

The Typhoon exhibit consisted of this twelve-foot fan, one six-footer and also one three-foot direct-connected Aetna fan.

A good idea of the size can be obtained by referring to the illustration.

During the course of the show a twelve-foot fan was disposed of to Joseph Stern for his Rivoli Theatre at Newark, N. J. Typhoon equipment was specified for this theatre by the architects, Reilly & Hall, of New York.

Monsoon and "Monsoon, Jr., Esq."

An accompanying illustration shows a portion of the exhibit of the Monsoon Cooling System, Inc.

This Monsoon Giant Blower excited considerable interest and Monsoon representatives were constantly called upon to explain its adaptability to all classes of buildings where cooling breezes are desired during these sweltering days. Its high efficiency and low operating costs were features that the prospective buyer found much to his liking.

The Monsoon Junior came in for a considerable portion of the buyer's admiration, not only for its economical values but because of its usefulness to the ones desiring a Monsoon that will operate at a speed commensurate with the individual need. Because of this feature it has earned the name of "The fan of a thousand speeds."

Not by any means the least interesting part of the Monsoon exhibit was the presence of Monsoon Junior, Esq., who may be seen leaning against the Monsoon Giant blower. It was with great difficulty that persons attending the show were made to understand that he was not "the fan of a thousand speeds" referred to in the exhibit, although he has speeds enough and is a true Monsoon fan. He was known to many as Donald Monsoon Dailey, and as he is the son of James F. Dailey, President of the Monsoon Cooling System, Inc., he didn't object to the name in the least.

Howells Is Simplex Albany Distributor

The Albany branch of the Howell's Cine Equipment Company, of 729 Seventh avenue, New York City, Olan L. Hawk, manager, are now Simplex distributors in that territory.

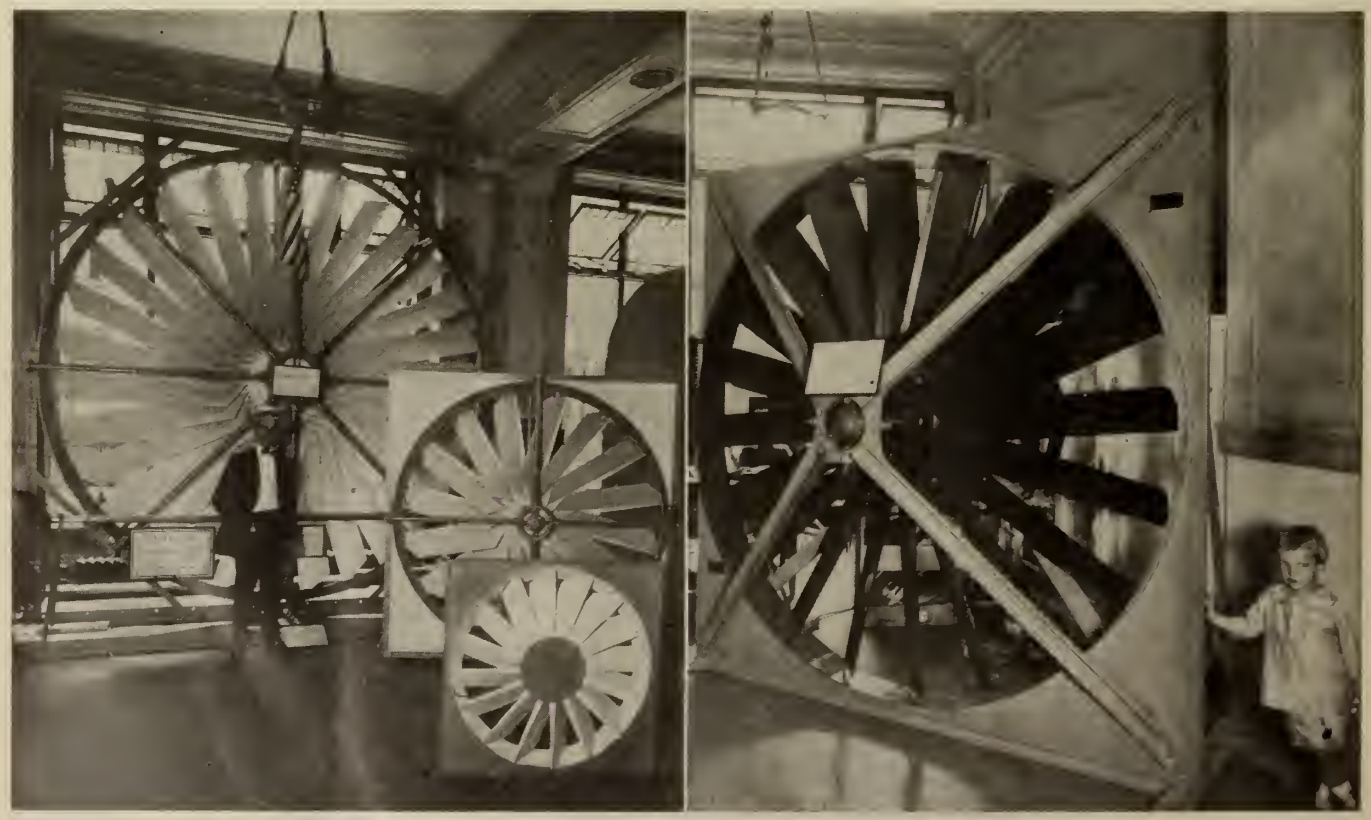
The Howells Company at present hold the Simplex franchises for the entire Orient, Chili, Mexico, Columbia, Central America, with the exception of Panama, Porto Rico, Haiti, and the other surrounding islands. The Albany territory was formerly controlled by the Albany Theatre Supply Company.

Columbia Gets New Theatre

A new picture house of the Italian Renaissance type is about to be built at Columbia, Mo.

The seating capacity will be fifteen hundred and the cost fifty thousand dollars.

Will Smith and T. K. Catron are mentioned as being among the owners.



THE GIANTS OF THE SHOW

At left, the twelve-foot Typhoon, with its smaller brothers in the foreground. At right, the Monsoon Giant being demonstrated by Monsoon Dailey Junior

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Barre's New Park Theatre Has Two Simplexes in Its Projection Room

ALTHOUGH the New Park Theatre of Barre, Vt., is a comparatively small theatre, seating but 1,200 when compared with the big theatres in larger cities, nevertheless, it possesses equipment that is usually found only in the leading houses of the country.

A most completely equipped projection room fitted out with two regulation model motor driven Simplex Projectors, a special spotlight, and General Electric motor generator, provide Floyd Hunt, Chief Projectionist and his assistants, Arthur Ganglough and Raymond Ashline, with splendid working material.

The entire equipping of the new theatre was entrusted to Hicks & Pryce, Inc., of Montpelier, one of the New England units of the Simplex Distributing Organization.

Simplexes Throw 105 Feet

With a throw of 105 feet, upon plain white twelve foot by fourteen foot screen, the projection results, as viewed the opening night could not easily be surpassed.

The color scheme of the New Park Theatre is a delicate shade of grey, with artistic decorations on the wall panels. A stage with area and facilities for handling legitimate productions is one of the features of the house.

A direct and indirect lighting system is another feature. Said system is controlled from both the projection room, and the stage as well, by a remote controlled system.

Six thirty-six-inch exhaust fans, located at advantageous points throughout the theatre, keep the air continually circulating, while a six-inch blower in the basement constantly keeps a stream of fresh, hot, or cold air pouring into the theatre.

On the main floor are located two spacious and artistically decorated lounging rooms. The gentlemen's room is fitted up as a smoking room. The ladies' room offers the feminine patrons a most tempting and inviting reclining room.

On the mezzanine floor, similar lounging rooms are to be found and also the house manager's office.

The New Park contains eleven exits, which not only adds to the safety of the patrons, but also tends to facilitate excellent circulation of air, during the hot summer months.

A $10,000 organ, furnishes the music for the pictures and with a staff of eight pretty girl ushers, Manager Carter, in conjunction with the equipment, as described herein, has material with which he can well pilot his new house on to success.

The present policy of the house is one solely of pictures. Three shows a day and six days a week.

SLAVES OF THE LAMP
A. Birkhold, sales manager, and P. A. McGuire, advertising manager, of the Nicholas Power Company, whose new lamp they are boosting

Birkholm and McGuire Two Slaves of the Lamp

A. Birkholm, sales manager of the Nicholas Power Company, is holding the new Power's G. E. High Intensity Arc Lamp on his knee and P. A. McGuire, advertising manager for the company, looks as though he was thinking how he could properly tell the world what a great improvement he believes this lamp to be. Birkholm has been out to Minneapolis to tell the members of the M. P. T. O. A. all about the new Power's Lamp and McGuire has been informing the motion picture industry regarding the lamp through the trade papers. They are both firmly convinced that this lamp will do for exhibitors what Aladdin's lamp did for that well-known gentleman, that is, made him extremely prosperous.

Many Inquiries Reported

The company reports that exhibitors are taking a great interest in this new improvement on Power's Projectors and their advertising campaign has brought in a large number of inquiries and orders from all over the country.

Although the Power's G. E. High Intensity Arc Lamp is very small and simple, the Nicholas Power Company states that it will deliver 100 per cent. more light per ampere than the ordinary arc lamp. This lamp has been recently placed in the Lyric, Astor and Central Theatres, Broadway, New York, and many exhibitors and projectionists have dropped into these houses to see just what kind of a picture the lamp puts on the screen.

Power's G. E. Lamp has been in practical operation in these houses for some time and the managers and projectionists state that they are greatly pleased with the picture and find the lamp easy to operate. There is no question that the high intensity lamp is here to stay and the success of the Power's G. E. Lamp will have a strong influence in popularizing this revolutionary improvement in motion picture projection.

Typhoons for This House

Construction has begun on a new picture house at the corner of Long Beach and Florence avenues, Huntington Park, California. The building will cover an area of one hundred and eighteen by one hundred and sixty feet, will be two stories in height, and will contain offices and stores in addition to the picture theatre.

The seating capacity will be one thousand and modern equipment, including a Typhoon ventilating system, will be installed.

It is expected that the house will open some time in December. The owners are R. W Sanders and T. P. Feaster.

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SITUATIONS and HELP WANTED 3c per word | ALL OTHER COMMERCIAL ADVERTISING 5c per word | Not less than twenty words accepted

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SITUATIONS WANTED

MEN OUT OF WORK or seeking better connections carefully read ads in this department every week. Your ad here is the best way to get help.

WANTED POSITION AS MOVIE OPERATOR—At liberty now; can report at once; not member of union, but willing to join; experienced; good references furnished. Address S. B. CARLTON, Three Forks, Logan County, West Virginia.

THEATRE ORGANIST—Open for engagement. Good library; experienced with orchestra; union. Write, stating organ size and make, working hours and best salary. ORGANIST, care F. Lepespueur, 260 W. 43rd St., New York City.

MOTION PICTURE OPERATOR wishes steady position at once; five years' experience; can run any machine; non-union; locate anywhere; salary your best. Write or wire. HAROLD POPE, Dierks, Ark.

EXPERIENCED CAMERAMAN—Open for position either industrial or second cameraman. Ready to go anywhere. Address: Cameraman, Grand Theatre, Fort Wayne, Ind.

EXPERIENCED MANAGER qualified to handle any class house. Booking exploitation. Hustler who gets results; good references regarding ability with largest interest in South, last two years. Wm. A. Byers, Asheville, N. C.

OPERATOR—GENERAL THEATRE MAN: Powers and Simplex; locate anywhere; married; reasonable. Lawrence Webster, Elm St., Perry, New York.

PROJECTIONIST, ten years' experience; married; reference furnished. State salary first letter. Williams, 124 Pike, Long Beach, Calif.

PROJECTIONIST wishes steady position at once. Five years' experience. Run any make of machine; go anywhere. Salary your best. Edwin Eugene Werst, Forestport, N. Y.

MR. THEATRE MANAGER—Are you looking for an A1 M. P. operator with six years of knowing how? Run and repair any make equipment in any first-class house where good projection is appreciated; salary your limit; write all in first letter; travelling position considered. James A. Cheek, 1611 Chas Ave., Mattoon, Illinois.

LABORATORY SUPERVISOR—With 10 years' experience in development of negatives and positives. Can be reached at address below for 30 days only. Mr. Joseph Solimene, 28 Straigbt St., Paterson, N. J. Telephone, Paterson 2596.

HELP WANTED

GET IN TOUCH with the many thousand men likely to be in need of the services you offer, through an ad in this department. It is the most economical way to connect with a job.

PROJECTIONISTS! High-class jobs are easy to get and keep if you know your work. Richardson's "Motion Picture Handbook for Managers and Operators" will wise you up on every detail of projection. Own it! Study it! Consult it! $4.00, postpaid. Chalmers Publishing Co., 516 Fifth Avenue, New York, N. Y.

LA CINEMATOGRAFIA ITALIANA ED ESTERA

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Published on the

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Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

BUSINESS OPPORTUNITIES

YOU PROBABLY HAVE a good thing, but need aid to put it over. Advertising in this department gets results.

INCREASED ELECTRICAL EFFICIENCY from your equipment if you own Hallberg's "Motion Picture Electricity"—the book that shows the way to install and care for everything electrical in the theatre. $2.50 postpaid. Chalmers Publishing Co., 516 Fifth Avenue, New York, N. Y.

BUILDING OR BUYING a theatre, you need "Modern Theatre Construction," by E. B. Kinsila. It tells what a theatre should be and how to be sure it is comfortable, attractive and safe. $3 postpaid. Chalmers Publishing Co., 516 Fifth Ave., New York.

ADVERTISING PAYS and "Picture Theatre Advertising," by E. W. Sargent, tells how to make it pay more, and how tested schemes have worked out. Full information on all aspects of theatre ad-planning and ad-profiting. 300 pages, $2 postpaid. Chalmers Publishing Co., 516 Fifth Ave., New York.

SAVE JUICE and save money. Good equipment, properly installed, does it. "Motion Picture Electricity," by J. H. Hallberg, tells the whole story of electrical theatre equipment and will save money on purchase or replacement, wiring, etc. 280 pages, $2.50 postpaid. Chalmers Publishing Co., 516 Fifth Ave., New York.

MANAGERS AND OPERATORS find Richardson's "Motion Picture Handbook" as necessary as a projection machine. It covers every point of projection machine use and care, light, wiring, carbons, etc. 700 meaty pages, over 300 illustrations. $4 postpaid. Chalmers Publishing Company, 516 Fifth Ave., New York.

THEATRES WANTED

IF YOUR THEATRE is for sale or rent, advertise it in this department. Then get ready to make the bargain.

WANTED—MOVIE PICTURE HOUSE, buy or lease, in New England. Give full particulars in first letter. Confidential. P. O. Box 31, So. Station, Fall River, Mass.

PAY CASH for photoplay house, seating 600-800. Must stand investigation. New York City-Brooklyn preferred. Box 211, Moving Picture World, New York City.

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EXHIBITORS EVERYWHERE have theatres for sale or rent. Your ad here will cause them to make you propositions.

MOVING PICTURE THEATRE in Salt Lake for lease; capacity 1,300. Beautiful house in good location. Little and Little, 807 McIntyre Bldg., Salt Lake, Utah.

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FREE COAT HANGERS and hundreds of other crowd pulling stunts are explained in "Picture Theatre Advertising," by E. W. Sargent. Every angle of theatre advertising is made clear. $2.00 postpaid. Chalmers Publishing Co., 516 Fifth Avenue, New York, N. Y.

CAMERAS WANTED

IF YOU HAVE a camera that you want to sell, advertise in this department for a purchaser.

CAMERAS FOR SALE

CAMERAS can be obtained quickly for special work and can be disposed of when the job is done through an ad in this department.

FILMS WANTED

FILM BUYERS read this department every week for their film wants. Your ad here will get you a buyer.

WANTED—New and used prints in good condition; also negatives. All types of films except drama features. Ellis O. Jones, Forest Hills, N. Y.

FILMS FOR SALE OR RENT

YOUR FILM WANTS can be supplied through an ad in this department, because it will be read by the men you desire to reach.

WE SELL Comedies, Dramas, Western, 1, 2, 3, 4, 5-reel subjects. CLAIRE PICTURES, 60 Graham Ave., Brooklyn, New York.

FOR SALE—Good Film. Comedies, weeterne, features, all lengths, $2.00 per reel. Lists free. H. Coleman, 414 Mather Bldg., Washington, D. C.

FOR SALE—Five-reel features, two-reel Western dramas, two-reel comedies, and single-reel comedies. Posters on all. CENTRAL FILM COMPANY, 729 Seventh Ave., New York.

MISCELLANEOUS

VALUABLE SERVICE is rendered advertisers at a low cost, in this department.

DON'T REMODEL your theatre until you consult Kinsila's "Modern Theatre Construction." It will help you to save dollars while you ensure safety and comfort for your next season patrons. $3.00 postpaid. Chalmers Publishing Co., 516 Fifth Avenue, New York, N. Y.

WRITER OF ORIGINAL SCRIPTS desires to submit for inspection and acceptance, scenarios, rich in human interest and depicting characters true to everyday life. Address, J. Milton Fleuriet, 2508 Ursulines Ave., New Orleans, La.

BEACH, FASHION, AIRPLANE, or special news, or Scenic Motion and Still Views. Vogue News Films, 4455 Sunset Boul., Los Angeles.

Picture Theatres Projected

CHICAGO, ILL.—Commodore Amusement Company, 3036 Irving Park Boulevard, has been organized with $100,000 capital by Joseph A. Blatt, Louis Zahler, Vernon C. Seaver to engage in theatrical and moving picture business.

OSAGE, IA.—Monarch Film Company has been organized with $2,500 capital to produce moving pictures. Address Delor W. Loban, president.

BOSTON, MASS.—Brewster-Kemble Production Company has been organized with $100,000 capital to produce and market moving pictures.

WEST HOBOKEN, N. J.—Columbia Amusement Company, 143 Summit avenue, has been organized with $100,000 capital to conduct amusement enterprises.

NEW YORK, N. Y.—Coliseum Motion Picture Corporation has been organized with $300,000 capital by A. C. Miller, E. Hurd, B. C. Whitman and others.

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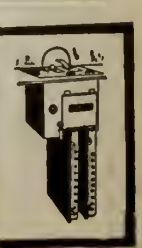

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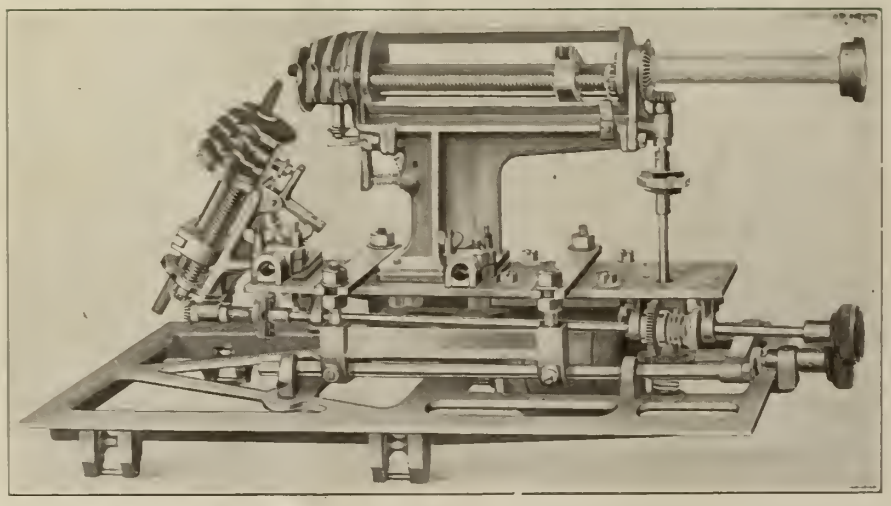

POWER'S-G. E. HIGH INTENSITY ARC LAMP

MORE LIGHT

AND A MORE BEAUTIFUL PICTURE AT A MUCH

LOWER COST

POWER'S-G. E. HIGH INTENSITY ARC LAMP

ECONOMICAL—EFFICIENT—SIMPLE—DEPENDABLE

SOME DETAILS FOR PROJECTIONISTS

Once properly set in the lamphouse the only adjustment required on the Power's-G.E. Lamp is the forward and backward movement of the entire lamp by means of which the size of the spot is controlled.

Power's-G.E. High Intensity Arc Lamp is absolutely automatic in action, once the arc is struck, which means that the lamp embodies its own arc control. This is a radical advance in arc lamp construction. When inserting carbons in Power's-G.E. Lamp, there are no nuts or bolts or screws of any kind to be tightened, therefore replacing carbons is a very simple operation.

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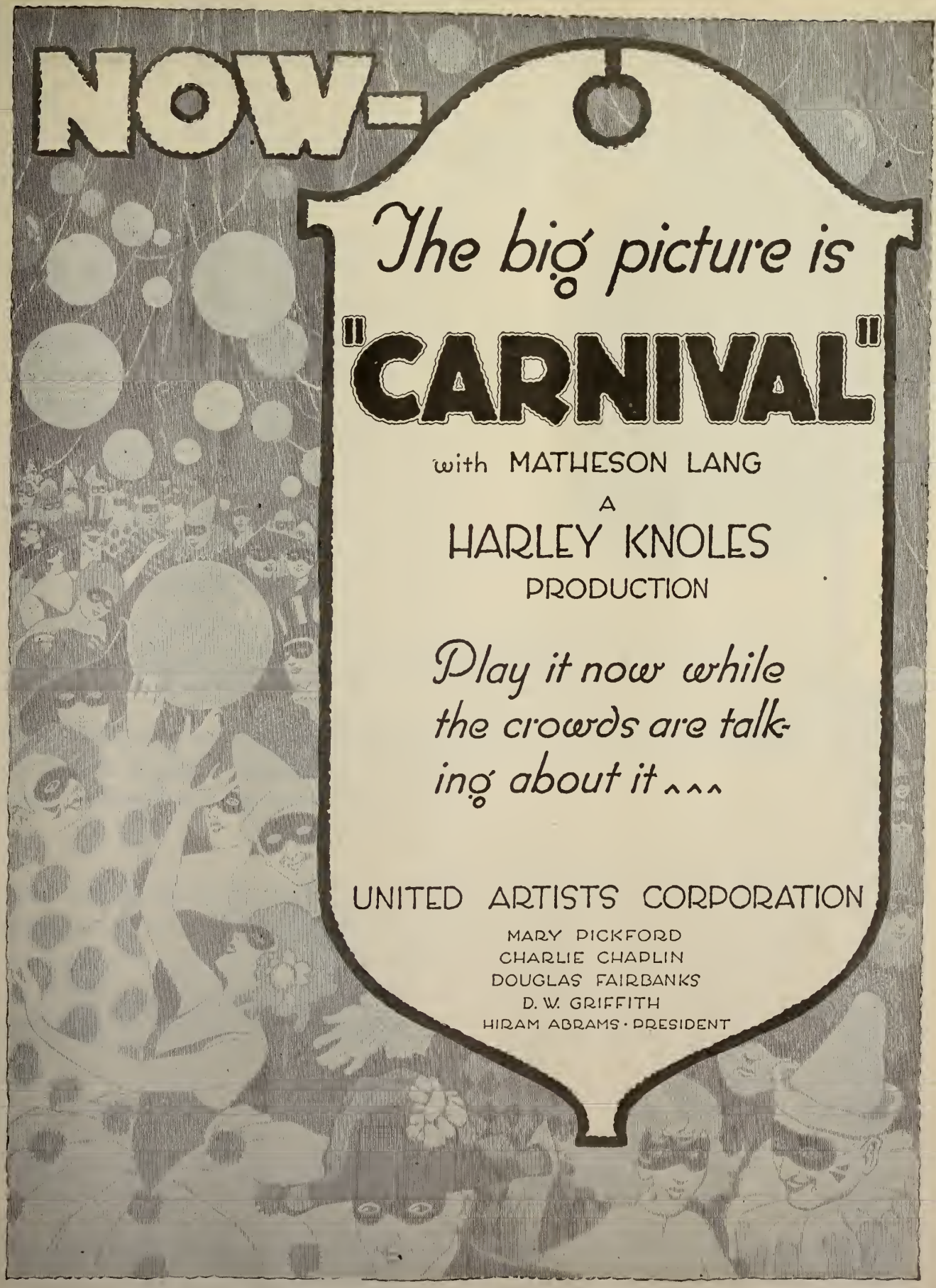
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Play it now while the crowds are talking about it ^^^
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In view of the response to his announcement of the twelve special super-features to be released in 1921-1922, Mr. Fox has felt himself justified in adopting the above policy.

Mr. and Mrs. Owen Moore

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those he loved

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This is the FIFTH of a series of "Exhibitorials" by Charles Donald Fox. The series points a lesson for all exhibitors!

DO YOU BAT OUT "HOME RUNS"?

Or do you leave all that to the "Babe Ruth's" of the exhibitors world? In the "game" of exhibiting do you bat out a "slashing homer" or are you content to just get on base? Do you "whang" the ball into the stands for a "homer," or do you take three strikes at it, and then go back to the bench—OUT?

There's a trick in hitting the ball—there's also a trick in making a hit in "exhibiting!"

"Babe" Ruth knows the trick of hitting the ball! Do you know the trick of making a hit in "exhibiting?"

Have you ever seen the "Babe's" position at the plate? Have you ever heard the crack of the bat as it meets the horsehide? All attention, he watches every move the pitcher makes. When the ball "sails" up to him, "Babe" is all "set" to meet it. Though a giant in frame, the "Babe" *balances* himself perfectly and a second after the ball has left the pitcher's hands, "Babe's" big bat meets it squarely on the nose and away she goes, "over the fence," or into the "stands" for a "homer."

In the exhibiting "game" how do you compare to Baseball's Mighty "Babe"? Your program is your bat! Is it well balanced? Do you crash out a "homer" with it?

SYNCHRONIZED MUSIC SCORES

will help you do so. They are the one feature that you need to give your program the proper *balance*. They make it possible for you to stand at the "home plate" and please your patrons with a "homer." You'll never "strike out" with Synchronized Music Scores in your house. The Stanley Houses of Philadelphia make a 'hit" every time they come to bat in the exhibitors' game. They never "strike out." They know how to stand at the "home plate." They are always in the "pink" of condition. They are wide-awake. Up-to-the-minute in every "play" in the exhibitors' "game." They wield a powerful, well balanced bat. THEY USE SYNCHRONIZED MUSIC SCORES! THEY MAKE HOMERS! THEY PLEASE THEIR PATRONS! Do you please yours? Do you offer music that blends perfectly with the screen action? Do you add to your patrons' entertainment by doing things in a "Big League" way, or, like many "near" exhibitors, are you just satisfied to play in a "Minor" league and make minor league profits? Synchronized Music Scores point the way to "Big League" success. Follow the "Exhibitors' Babe Ruth"—The Stanley Houses of Philadelphia—(and hundreds of others) and use Synchronized Music Scores. Twenty-two offices are ready to serve you and show you how to balance your program perfectly.

Ask Any of These "Umpires" For the Rules of the Game!

Music Score Service Corporation,
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Tri-State Distributors,
2003½ Main St., Dallas, Texas.

Synchronized Scenario Music Co. of Philadelphia,
1333 Vine St., Philadelphia, Pa.

Sobelman, Mustard & Rowe,
Toy Bldg., Milwaukee, Wis.

Synchronized Scenario Music Co. of Kansas City,
Film Exchange Bldg., Kansas City, Mo.

Sobelman, Mustard & Rowe,
711 Hennepin Ave., Minneapolis, Minn.

American Film & Equipment Co.,
170 Golden Gate Ave., San Francisco.

Synchronized Scenario Music Co. of N. E.
142 Berkeley St., Boston, Mass.

C. H. Hays Distributing Corp.,
60 East Fourth South, Salt Lake City.

Synchronized Scenario Music Co. of St. Louis,
3628 Olivo St., St. Louis, Mo.

C. H. Hays Distributing Corp.,
Denver, Colo.

Synchronized Scenario Music Co.,
64 East Jackson Blvd., Chicago, Ill.

Synchronized Scenario Music Co. of Washington,
1007 Mather Bldg., Washington, D. C.

Exhibitors Advertising Service Co.,
137 East Elizabeth St., Detroit, Mich.

Exhibitors Film & Service Co.,
565 So. Salina St., Syracuse, N. Y.

Hostettler Amusement Co.,
2034 Farnum St., Omaha, Nebr.

Apex Pictures, Inc.,
121 Fourth Ave., Pittsburgh, Pa.

Will T. Richards,
700 Carondelet St., New Orleans, La.

Theatre Service Company,
730 So. Olivo St., Los Angeles, Calif.

Synchronized Scenario Music Co. of Atlanta,
801 Flat Iron Bldg., Atlanta, Ga.

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Exhibitors Poster Service Co.,
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The powerful emotional actress in one of her most stirring roles; Adapted for the screen by Mary Murillo and Herbert Brenon from the famous play of old Spain by Jacinto Benavente; Presented by Joseph M. Schenck and produced under the personal direction of HERBERT BRENON; Photographed by Roy Hunt; Tech. Director Willard M. Reineck.

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A riotous comedy hit taken from the famous stage success by Stanislaus Strange; Presented by Carter de Haven and Directed by Lloyd Ingraham.

FIRST NATIONAL ATTRACTIONS

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 30
1 9 2 1

As We Go To War

IN the screen's fight for its own freedom, an entrance into politics on an absolutely non-partisan basis has been found necessary. The rough riders of reform are bent upon censorship, under the excuse that censorship is a cure for all evils that may arise. They are wrong, but they are organized. They put their case before the legislators and win because the screen's defenders have not been fully organized and because they chose compromise instead of warfare. If our forefathers had followed the same course there would be no United States and no Stars and Stripes.

It is essential that every moving picture theatre in the United States get back of this movement by first giving definite assurance that the screen of that theatre will be available for political propaganda. The next step is the preparation of proper war material. This second step is fully, if not even more important than the first because several things must be borne in mind.

Audiences coming to see entertainment must not be either bored or annoyed by what might seem to them an outside affair, foreign to a place of amusement. The greatest care must be taken, therefore, to prepare a campaign for national use that will be suited also to local conditions. The spectators must be made to realize that this is their fight in behalf of their amusement. Every slogan must ring true, every line must be effective, every word must be justified by the facts. Mere ranting or excited belaboring of the enemy will do more harm than good.

We have a great cause. We have the facts and these have only to be applied to the personality who is seeking office. We seek nothing unfair, we want nothing unjust. We do want, and we are entitled to want, freedom for our business and freedom for the public.

We urge upon the leaders in this movement the utmost care and thought on the manner of the conduct of this, the greatest campaign ever inaugurated in behalf of our business or of any business in the history of the world.

First—full co-operation from exhibitors with their screens, from producers and distributors with the material and their utmost wisdom in the handling of the battle. This is the success combination.

Arthur James

California Exploded Old Superstition That Screen Should Beware of Politics

Motion Pictures Now Get Square Deal in Sunset State

IN at least one state in the Union the old superstition that the screen should keep clear of politics for its own good has been definitely and thoroughly exploded.

That state is California. The motion picture men of the Sunset state have discovered by experience that it is not only wise but necessary, in self-defense, to make the screen count in its own behalf in non-partisan politics, and impress upon the politicians that the exhibitors and their screens were factors to be reckoned with in the political arena.

The result is that, in California to-day, the motion picture gets a square deal. It is respected and honored, instead of being made the object of political persecution, or reform crusades, or petty "shake-down" raids.

All this has been accomplished by bringing home the power of the screen, as a friend or as an opponent, to the prospective candidate for public office. It has been done by organization on the part of the amusement interests of California, by team-work on the part of its various members, and by making it plain that the screen in that state is definitely in non-partisan politics for its own defense and protection.

One of the leaders in the organization of the amusement interests of California for these purposes was E. Bruce Johnson, then the secretary of the Turner & Dahnken Circuit, and now head of the legal department of Associated First National Pictures, Inc. As one of the prime movers in the defensive mobilization of the screens of California, Mr. Johnson speaks with authority when he declares that the organization accomplished its purpose almost from the outset, and that it is stronger to-day than it was at its inception, two years ago.

"In the Allied Amusement interests of California, with its headquarters in San Francisco," said Mr. Johnson in discussing the details of the organization, when asked for his opinion on the plan for non-partisan political participation by the screen as set forth in recent editorials in Moving Picture World, "you have the plan and modus operandi of an organization which, I am confident, can be applied equal success for the protection of the screen in any city or state in the United States.

"The association includes, in the first place, all amusements of any nature or description—not merely the motion picture theatre, but vaudeville, burlesque, amusement parks, and so on. Every man engaged in any branch of the amusement business in California understands the importance to him of this association, and is glad to be identified with it, and feel its protecting strength at his back.

The Method Simple

"Secondly, the association confines itself exclusively to the relations of the amusement business to the outside world, especially to politics. It has nothing whatever to do with the internal problems of any branch of the amusement world. It will not undertake to solve any internal dissensions or straighten out any snarls within any part of the amusement sphere. It is, so to speak, a "foreign relations" proposition in every respect.

"The method of procedure is simple, but effective. There is no buying off of 'hold-up' legislation. There is no crossing the palm of candidates, or paying 'retainers' to legislators for defensive services. The association has no money to spend for such purposes, and it has never been called upon to spend any.

"What happens is this—every candidate for any kind of any elective public office is waited upon by the representatives of the association at the outset of his campaign and is asked to state his position with reference to the freedom of the screen, and toward any kind of unfair or inimical amusement legislation. He is informed that if he is disposed to be fair, broadminded and friendly toward the screen, he may definitely count upon the support of the screens in his district. If he announces himself as in favor of censorship or other repressive and persecutory legislation, he is notified that he may just as definitely count upon finding every screen in his district working against his election and supporting a candidate who will be just and fair in his attitude toward the screen.

No Graft Possible

"To the friendly candidate the screens of the association are open. He is invited to furnish the association with slides or other material which its members can use in furthering his cause with voters who are the patrons of their theatres and his constituents. The candidate pays for the cost of making the motion picture campaign ammunition, but that is all. The possibility of graft of any kind is eliminated, simply because it is made plain to the political candidate at the outset that the association is not in the market to buy or sell anything, and has nothing to offer but the power of the screens of its members.

"The political history of the last two years has proved just how real and how great that power is. In nearly every case the candidates for office who have been supported by the allied amusement interests have run far ahead of all the others in the number of votes they have polled. In very few instances have the candidates supported by the screen failed of election.

Proof in California

"And it is also almost invariably true that the candidates with whom the screens are lined up receive more liberal newspaper support than those who do not. It is, in fact, a part of the association's mission to see to it that the candidate they are endorsing receive the fullest possible co-operation from the newspapers of any given community. And with the amount of advertising which they themselves use during the course of a year, and their members' standing in their respective cities and towns, it is not a difficult matter to obtain this co-operation.

"As proof of the strength of the amusement association, it need only be said that their recognized leader and adviser is Charles Nelson, the man in California political life who is closest to Mayor Rohlfe of San Francisco and the chairman of the police and finance committees of the Board of Supervisors of the city. The most powerful single figure in the Far West, Hiram Johnson, formerly Governor of the state and for years United States Senator, is an openly avowed friend of the screen and the motion pic- and a declared enemy of censorship. It is needless to say that the screens of California stand solid behind Senator Johnson, and that they have been a factor more than once in his popular success.

"What California has done any other state can do if it is properly organized. It requires no money—it simply takes the necessary amount of brains to realize what the power of the screen is, and how, by organized effort, the exhibitors can effectually protect themselves and their screens from unfair and illegitimate raids and attacks by outside enemies.

"What the politician is after is votes. Anything that influences votes can command his attention. The screen can do just that, and the politician knows it. Unfortunately, too many of the men in the motion picture business don't seem to know it yet. They fail to see that the

(*Continued on page* 485)

Producers Ally with Exhibitors and Set August 25 as Motion Picture Day

ELEVEN producing and distributing companies and exhibitors throughout the country are to ally in designating August 25 as Motion Picture Day. The campaign to make the day a notable occasion was started this week when exchange managers were notified to canvass their territories for the full co-operation of the exhibitors.

The exchanges on August 25 will give free screen service to all exhibitors who will contribute 50 per cent. of their receipts on that day to a general fund. The fund will be used for two purposes—to finance the necessary co-operative work for the protection of the industry, and to contribute to worthy charities and humanitarian relief funds, thus avoiding, as far as possible, solicitations for such purposes in motion picture theatres.

General managers and sales managers met July 14 in New York and agreed upon a uniform campaign plan for distributors and producers. The meeting was attended by Edward M. Saunders, general sales manager of Metro; Morris Kohn, president, Realart; Charles H. Rogers, general manager, Robertson-Cole; Henry Ginsberg, general sales manager, Educational; J. H. Siedelman, assistant general manager, Associated Producers; Gabriel Hess, vice-president, Goldwyn; H. B. Ballance, general sales manager, Famous Players-Lasky, and Charles C. Pettijohn, who originated the Motion Picture Day plan.

Other companies, not represented at Thursday's meeting, who have indorsed the plan and instructed the branch managers to set the campaign in motion in their territories, are Associated First National, Fox and Triangle.

Managers' Committee

A special general managers committee has been organized with Mr. Saunders as chairman. Each state will have its own motion picture protective committee, composed of nine exhibitors and three exchangemen. The exhibitors will elect their own representatives.

The funds raised will be turned over to the state committees. Two-thirds will be retained under control of the exhibitors in the state committees and one-third will be sent to the motion picture protective committee in New York, which is composed of producers and exhibitors.

Publicity Men to Aid

Exchange representatives have been advised to arrange meetings with prominent exhibitors, forming joint working committees. The Associated Motion Picture Advertisers will co-operate in exploitation of Motion Picture Day and publicity and exploitation men will be asked by Chairman Saunders to boost the plan.

Exhibitors will be urged to give extra performances and to enlist the co-operation of local Red Cross, Y. M. C. A., Salvation Army and other relief organizations in obtaining big attendance, so that the fund from which such organizations may subsequently get assistance will be as large as possible.

In cases where the motion picture to be exhibited has been paid for in advance, credit memorandums for Motion Picture Day rentals will be issued to the exhibitors.

At a luncheon held at the Claridge on July 19 and attended by a representative gathering, the plan for Motion Picture Day was advanced another stage. Worth while suggestions were made and put into immediate effect, and a delegation from the A. M. P. A. came into the room before the meeting was over and offered the aid of its association in any way that might be of benefit.

Zukor Replies to Sydney Cohen's Letter

The following letter was sent July 19 by Adolph Zukor, president of the Famous Players-Lasky Corporation, to Sydney S. Cohen, president of the Motion Picture Theatre Owners of America:

July 19, 1921.

Mr. Sydney S. Cohen, President,
Motion Picture Theatre Owners of America,
1482 Broadway, New York City.

Dear Sir:

This is to acknowledge receipt of your letter of July 13th advising me that you have appointed a committee of members of the Motion Picture Theatre Oowners to confer with me.

Some weeks ago I made arrangements that will keep me out of town all of next week. I would therefore be very glad to meet the committee this week, or if the time is now too short, any day of the week of August 1st.

I would appreciate it if you will kindly let me know what day would be most convenient to the committee.

Very truly yours,
(Signed) ADOLPH ZUKOR.

Hamburg, Koplar and Cornwell Pay $10,000 Earnest Money for 12 Paramount Theatres

FRED L. CORNWELL, president of the Famous Players Missouri Corporation, announced July 18 that earnest money of $10,000 was paid in New York July 15 by Sam Hamburg, Jr., Harry Koplar and Benjamin S. Cornwell, to purchase on August 15 twelve of the outlying theatres of the Famous Players Corporation.

Under the terms to purchase, Hamburg, Koplar and Ben S. Cornwell are to pay $150,000 cash, give second deeds of trust for $250,0000 and assume outstanding first deeds of trust amounting to between $530,000 and $560,000. In addition, it is said the syndicate agreed to take over at cost the Shenandoah and Grand-Florissant airdomes and assume leases on the St. Louis and Pershing airdomes. The first two airdomes are valued at $50,000.

The theatres involved in the deal are: Shenandoah, Pershing, Juniata, Royal, Lowell, Grand-Florissant, Lindell, Arco, Gravois, Lafayette, Novelty and Maffitt. The Famous Players Missouri Corporation will retain control of and operate the Missouri, Delmonte and Criterion, and retain control also of the Kings Theatre, whic his under a ten-year lease to Marcus Loew.

The amusement places involved formerly were owned by Koplar and the Greater Amusement Company. They were sold to the Famous Players Missouri Corporation two years ago at a price said to be $1,000,000. Later much litigation between Koplar, his brothers and the Famour Players Missouri Corporation attracted the attention of local courts for months. The suits were compromised last May. Koplar is said to have received approximately $450,000 for his share.

Hamburg, Koplar and Ben S. Cornwell are each to have one-third interest in the theatres. A company, probably to be known as the Mound City Amusement Company, will be formed. Hamburg will be president, Cornwell vice-president and Koplar secretary-treasurer. The houses will continue to use Paramount pictures.

The agreement to sell, which was signed at the Hotel Astor, New York, has been approved by Adolph Zukor.

Van Pelt to Coast

E. O. Van Pelt, who came East as the special representative of the Hugh E. Dierker Photodrama Productions and successfully exploited "When Dawn Came," is on a flying trip back to the Coast where he will complete arrangements for the bringing East for some new productions, now in the making.

Mr. Van Pelt will be gone about three weeks and while in Los Angeles will visit his mother whom he has not seen for more than a year.

He left on July 20 and will stop off in Chicago a day to confer with several producers.

Brunet Confers with Kipling Who Will Continue to Write for Pathe

PAUL BRUNET, president of Pathe Exchange, Inc., going from Paris to London by aeroplane, on July 14 visited Rudyard Kipling at the latter's country estate, near London; and also, during a conference with Lord Beaverbrook bearing on the international motion picture situation, arranged a special showing of "Without Benefit of Clergy" for Mr. Kipling, which will be attended by Lord Beaverbrook, and probably by some of the foremost people of England.

With Mr. Brunet was Randolph Lewis, who was designated by the Pathe head to supervise for Mr. Kipling the production of "Without Benefit of Clergy." Mr. Lewis came to London from Paris Saturday by aeroplane. It was his first trip through the clouds.

Since the success of Mr. Kipling's venture into motion pictures, which has gained international recognition, he is said to have been swamped with offers from other concerns. However, Mr. Brunet received the assurance of Mr. Kipling that he was appreciative of the manner in which "Without Benefit of Clergy" was produced, and that his friendly relations with Pathe would be fully maintained.

Mr. Brunet leaves July 15 for Paris, and in a couple of weeks will start for the United States to prepare, he said, for what should be an even greater year for Pathe. He is optimistic over present conditions.

During his stay in France, he reports, has seen evidence of the rapid return to normal being made by the French, and bright reports from other European countries badly hit by the war, all of which is important to the eventual return of the greatest prosperity to the United States. Mr. Lewis will work with Mr. Kipling on the third picture to be produced by Pathe from the noted author's own scripts.

Ohio Censor Board to Have All New Members

A new law passed in Ohio legislates out of office all three members of the Ohio Board of Film Censors, but does not in any way affect the working of the censor law.

This means that Maude Murray Miller, who has been a member of the board since it was established, will lose her position, as well as the others.

The passage of the new law is a plan of Governor Davis to reorganize the entire executive staff and departments, and is another example of the way the governor has always taken into consideration the rights of the exhibitors in Ohio, who have always supported him. He has, under the new, appointed Mrs. Evelyn Frances Snow, of Mt. Vernon, O., to be chief of the division of film censorship, and she is to have two assistants, to be named later. The chief's position provides a salary of $3,600 a year.

Mrs. Snow is reported to be liberal and broad-minded in her views of censorship and says she intends to be absolutely fair and impartial in handling the films. Much adverse comment of the Ohio board has been printed in the newspapers during the last year, as to the method of the old board, which generally made vital cuts in big productions that came out and few eliminations in those of lesser importance. Although the board's complexion was Democratic, papers of that shade of politics criticized it.

Withdraws Support

The Canadian Government has withdrawn its financial support for the "Canadian Pictorial News," an all-Canadian news weekly, which has been published at Toronto for a number of months, according to intimation offered by a federal government official at Ottawa. In view of this reported development it is understood that the "Canadian Pictorial News" will be discontinued in its present form, in which case the Canadian field will be left to the Anglo-Canadian Pathe News, a combination reel of Canadian and English views, and a Canadian edition of the Fox News.

Allen House Re-opens

The new Allen Theatre at Vancouver, B. C., was reopened on Monday, July 11, with a new policy, a reorganized orchestra and a remodeled stage, with prices ranging from 15 to 50 cents for matinees and up to 75 cents for evening shows. George E. Clark is the manager.

JOSEPHINE HILL
Universal player co-featured with George Larkin in "Man Trackers"

New Pantages House

A new Pantages theatre is to be opened in Hamilton, Ontario, on August 27 by the Eastern Theatres, Ltd., Toronto, an organization which is allied with the Famous Players Canadian Corporation, it is said. The brand new house will have a combination policy, playing six acts of vaudeville, with feature photoplays and short-film subjects. The manager is Harry Crawford, a former vaudeville actor. This will make the second Pantages theatre in eastern Canada, the first having been opened in Toronto in September, 1920.

Expect Tariff in Canada on American-Made Films

Announcement was made at Toronto, Ontario, by Walter Harnsford, of Melbourne, Australia, that the Parliament of the Commonwealth would shortly impose a restrictive tariff on moving pictures of United States manufacture, while preferential arrangements will be made for English films. Mr. Harnsford made this statement at Toronto on July 15 while on his way to London, England, to enter into negotiations for British pictures, it is said. He declared that Canadian-made pictures would be welcomed in Australia and that arrangements could be made for their inclusion in the free list.

Six Cents a Foot

The bill before the Australian Parliament, Mr. Harnsford said, provides for a duty of 6 cents a foot on American films, other than educational subjects; while the duty on English productions would be 2 cents a foot. There will also probably be a heavy duty against European pictures, excepting the English releases, of course. Reciprocal courtesies with Canada with regard to moving pictures and other goods were proposed and favored.

Allens Close Theatre; Battle Over Wage Cut

Because of differences with musicians the Allens closed their new Allen Theatre, Winnipeg, Manitoba, on July 11, the doors being closed just before noon on that date by Manager Herbert Gage upon receipt of a wire from the Allen headquarters at Toronto. Arrangements were made to proceed with alterations to the theatre interior at once instead of waiting until later in the summer to install a stage in the house for the presentation of elaborate prologues and striking dance numbers.

The Allens had notified employes of a 25 per cent. reduction in wages, it is said, while it was also the intention to keep the orchestra working only in the evenings. The musicians' union refused to consider the cut in wages, and the decision to close the theatre followed quickly.

Placing Raw Stock on Free List Would Give Germans Control, Says Congressman

THE placing of raw stock on the free list would soon put the picture studios in New York and Los Angeles out of business and leave the entire industry at the mercy of the Germans, declared Representative Mott of New York in a speech on the floor of the House last week, in which he defended the Eastman Kodak Company against the attacks directed at it during the tariff hearings.

Mr. Mott, who, as a member of the sub-committee on sundries of the ways and means committee, had much to do with the the writing of the film duties, declared that rates were determined only after a full study of the entire situation. The sundries schedule, he pointed out, is one of the most important in the bill, covering many industries which have been suffering from the low rates of the Underwood act, as well as many industries which were unknown in the United States before the war, which sprang up while the war acted as an embargo and which are now languishing and dying.

May Only Curtail Imports

"A much discussed paragraph in the sundry schedule, 1450, on photographic cameras and plates and moving picture films and negatives represents considerable study and investigation," declared the congressman.

"On cameras the committee raised the rate at 30 per cent., the equivalent of the Payne-Aldrich rate of 45 per cent. Had not the war stopped the importation of cameras from Germany the business of the manufacturers in this country would have been ruined, since the principal cost of the camera was the labor, which, of course, is so much less abroad than here.

"Moving picture films and photographic films were given a duty of 20 per cent. This is by no means enough to prevent foreign films from being brought in. It may not curtail the importation, but it will, we hope, provide for a continuance of manufacture of motion picture films in the United States.

Praises Eastman Company

"It has been said that this rate is for the benefit of a monopoly—the Eastman Kodak Company — but the Eastman Kodak Company, which created the business in this country, has maintained its lead simply because of the high quality and uniformity of its product. It has never been accused of unfair practice and has never tried to prevent competition, but its great experimental laboratory and its high-class chemists, who did such wonderful work for this country in the war, kept the quality of its product so high that competition has not been successful.

"I cannot see where the Eastman Kodak Company can be condemned for having men of unrivaled skill and brains who work for it, succeed in setting the standard so high as not to be reached by its competitors; but now foreign countries are shipping in film in enormous quantities.

Points to Increase

"In the first eleven months of 1920 85,000,000 feet came in as compared with only 13,000,000 feet in 1913. If the Eastman Kodak Company cannot continue to make films certainly no other American company can. Foreign countries will soon have a monopoly and prices will be raised. In this connection I might say that the German chemical trust, against which we are taking such stringent measures, was the principal competitor of the Eastman Kodak Company in making films before the war, and I have no doubt but that if the motion picture manufacturers, who, on mistaken information, are trying to reduce this duty or have it taken off, should succeed they would be left at the mercy of the German chemical trust, which would seek to crush them, as it does other American industries.

To Protect Studio Employes

"At the general request of the American manufacturers of moving pictures we placed a duty of 30 per cent. on photographic film negatives, although this was nothing like what was asked; but when we were shown that productions involving the use of a great number of men and women, such as the picture 'Passion,' recently shown here, could be made in Germany for about $7,500 against at least $100,000 here, and at least one great American producing company has already established a studio in Germany and others are preparing to do so, we thought at least a moderate duty should be given the American producers. If it were not the moving picture studios at Los Angeles and New York would be closed and 'Made in Germany' stamped on almost every play produced.

"Some one said this duty was to maintain the ridiculously high salaries said to be paid out 'stars.' This is not so, for they would be sent to Germany at their present salaries. It is to protect the thousands of men and women who are employed in subordinate capacities in our studios—the hundreds of electricians and carpenters and other workingmen who are making a living in the motion picture studios. The American labor unions are much more interested in having a duty on German-made pictures than are any other people in this country."

British Producers Appeal to Harding for Action Against Threatened Tariff

London, July 16.

Editor, Moving Picture World:

Have addressed the following cable to President Harding:

"British Kinematograph Manufacturers Association, 167 Wardour Street, London, comprising all the film producers in Great Britain, expresses great anxiety at the prospect of a tariff bill, the terms of which would entirely preclude any possibility of British films being seen in United States picture houses.

"This exclusion strikes a deadly blow at free interchange of Anglo-American ideals and aspirations. British screens are open to American films, which represent 85 per cent. of the pictures shown in Britain. This association would deeply deplore any artificial barriers raised in either country, as, owing to the existence of British film manufacturers being seriously threatened, proposed American action would inevitably be followed by a tariff in this country, for which public agitation is now arising.

"In the interests of a continued Anglo-American amity, we beg you to use your powerful influence to maintain freedom for films as for stage plays and press telegrams. The film should be a greater link between our two nations than the stage or press."

British producing companies greet American conferences through your journal and confidently expect their co-operation in maintaining an unrestricted freedom of intercourse between the two great nations, through the medium of their screens.

A. C. BROMHEAD, Lieut.-Col.

Industry's Shock Troops Take Blue Law Stronghold; Pomona Wiped from Bowlby Map

THE Blue Law crusaders have been dealt a crushing blow in their campaign to inflict a Puritan Sabbath upon communities throughout the nation. In their stronghold—the city of Pomona, California—one of the most religious towns on the map—a Superior Court decision has just declared unconstitutional an ordinance which the reformers had succeeded in passing to prohibit all Sunday amusements for which an admission fee was charged.

In the fight to preserve an open Sunday the National Association worked in conjunction with the Los Angeles Film Board of Trade, of which A. P. Michael Narlian is counsel.

When William A. Brady, president of the National Association of the Motion Picture Industry, was in California last spring the Sunday closing agitation had already begun in Pomona. He conferred with Mr. Narlian on the matter and pledged active support of the National Association in the fight. Counsel was retained immediately after the Sunday closing ordinance was passed and that little city of 7,000 voters at once became the center of a legal battle which was watched eagerly by amusement interests and by professional reformers throughout the United States.

In declaring the ordinance unconstitutional Judge Burnell construed it as class legislation because while prohibiting theatres and similar enterprises from operating on Sunday it allowed churches to take up collections, which he said was virtually an admission fee at Sunday services.

There are three theatres in Pomona and thirty-two churches. The effort to close the theatres on Sunday was started by Dr. Charles R. Scoville, a traveling evangelist, who aroused the church-goers of Pomona to fever heat by attacks upon Sunday amusements.

An organization of the reformers was started. Most of the clergymen began campaigning for a Sabbath shut-down of amusement enterprises. One pastor, the Rev. A. E. Colyer, openly assailed the Blue Law advocates, however, and said if the Pomona theatres were good enough to keep open week days they were good enough on Sunday.

The motion picture interests instituted a strong campaign. Mass meetings were held. Gouverneur Morris, Rupert Hughes and other well-known authors addressed the meetings, declared the Blue Laws un-American and un-Christian and tried to stem the tide. Sol Lesser, the Gore Brothers and other California motion picture theatre interests joined forces with the Los Angeles Film Board of Trade in opposing the reformers.

On April 4, however, the Blue Law ordinance was passed. The next step by the motion picture interests was to secure a temporary order restraining Mayor Ovington and Police Chief Lyter of Pomona from putting into effect the Blue Law ordinance. This was issued by Judge John W. Skenk of the Los Angeles County Superior Court. It was followed by the successful attack upon the constitutionality of the measure.

Selznick Pictures Corporation Opens Three Branch Offices in Australia

WITH plans which have been in work for a number of months practically completed, Lewis J. Selznick, president of the Selznick Corporation, has just announced an important extension of the Selznick business in far-off Australia. Select Pictures Corporation, the distributing branch of the Selznick enterprises, has just opened three large and completely equipped offices in the Antipodes—one at Perth, West Australia; another at Adelaide, South Australia, and the third at Brisbane, Queensland.

Total of Five Branches

Added to the two Select branches established a long time ago in Sydney, New South Wales, and Melbourne, Victoria, the three new offices make a total of five distributing branches so situated that they cover the important foreign field in a manner approaching the efficient method of distributing Selznick product which has long prevailed in the United States and Canada where there are thirty-six offices.

The actual work of organizing the Australian territory has been under the supervision of E. C. Steuler, of the Selznick offices in New York City. Mr. Steuler, who joined the Selznick forces a year or more ago as an efficiency expert, was sent out to work with John Corbett Jones, who has been general manager of the Australian division of Select Pictures Corporation for some time. With the three new branches now in operation Mr. Steuler and Mr. Jones will soon open a sixth branch, this one in New Zealand.

Home Office in Sydney

The home office of the Select Australian division is in Sydney and, as a part of the plan of expansion, the building occupied in that city at 305 Pitt street has been completely rebuilt and is now one of the finest and best equipped exchange buildings operated by any American producer or distributor doing business in Australia.

S. D. Bott is in charge of the distribution business in Sydney and H. J. Beacham is second in command. The managers appointed for the new branches are Randall M. Smith, A. Perray and Charles Munro for Perth, Adelaide and Brisbane, respectively.

DO YOU SAY YOUR PRAYERS WITH YOUR EYES OPEN?

Seems to be the fashion in a lot of studios, but a director can't be up on everything. From Goldwyn's new presentation, "The Invisible Power"

Seifert Made Head of Chicago Rothacker Commercial Department

One of Watterson R. Rothacker's last acts before sailing for Europe was to appoint Edward H. Seifert, manager of the Chicago Rothacker commercial department.

From now on it's Seifert's job to see that the same Rothacker quality continues going into commercial developing and printing as goes into the releases of the big film stars. He says it's his goal to keep Rothacker service as much a by-word among commercial customers as it is in the photoplay field.

He has added a new feature—a film editing and title service—to the commercial department. Clients who desire may have the assistance of Rothacker experts in the cutting and titling of their film.

Seifert has been with the company three years. The first of this year he was elected an officer of the corporation—assistant secretary.

Merely Defensive War Is Always Doomed, So Show Up Dishonesties of "Puritans"

By RUPERT HUGHES

RECENT statistics show that juvenile crime has been greatly diminished in the last few years. Yet the last few years have seen the moving pictures grow to unheard of popularity. What better answer could there be to the fanatic charge that the moving pictures have been ruining the morals of the children?

Judge Ben Lindsey will be known to posterity as he is known to the world for his immortal achievement in revolutionizing the treatment of children who clash with the law. He has turned the figure of Justice from a blindfolded, sword-wielding monster to a figure more like a mother gathering the little ones about her knees to teach them.

An Example of "Logic"

Judge Lindsey was asked by the ministers of Denver what he thought of the moving pictures as an immoral influence. He said that he thought them immensely beneficial to the children. While two or three boys had confessed that they had stolen money to go to the movies (and they would probably have stolen for some other purpose if there had been no movies) he said that many boys had confessed to evil deeds actually committed in churches.

At this the ministers rose and howled him down in fury for daring to tell the truth. Now if their logic is sincere, they should keep children out of the churches.

Some months ago a gang of young counterfeiters confessed that they had learned how to make their plates in the reading room of a public library. But no moralist has arisen to demand the closing of the public libraries. One of the most sensational train robberies of late years was committed by young men who lived at the Y. M. C. A. Who will propose the closing of these rooms?

What Do These Prove?

Recently a married clergyman ran away with a choir girl. The church took him back when he repented. But what churchman has warned mothers to keep their daughters out of church choirs? The amazing criminal, Wanderer, who commited one of most diabolic double murders in the annals of crime was a pious young man, an ardent church-goer who abominated liquor and tobacco. What does that prove, if anything?

Charles Dickens, the inspired reporter, found that London was fairly infested with young pickpockets. And this was before movies were invented! There were schools of theft flourishing in London. Dickens immortalized one of the teachers under the name of Fagan. His novel, "Oliver Twist," had such a sensation success that it was dramatized. But the censor forbade its dramatic production lest it should teach children to pick pockets!

"Cart Before the Horse"

Think of it! London suffered from a crime wave so appalling that a reporter described it. He was forbidden to show the picture of life in London lest the play should create what already raged! If that isn't blaming the thermometer for the weather, what would be?

It is a wonder that the moving pictures of the Pueblo flood have not been forbidden lest they teach other rivers to rise and overflow cities.

These rabid Puritans put the cart before the horse and accuse the cart of dragging the horse. They are not the good sweet souls they think they are. They are victims of superstition, fanatics who turn their mad theories into tyranny.

Hughes' Views on History

A book has just been published which shows that in the Mayflower only one-third of the passengers were Puritans. This one-third drew up a compact for governing the two-thirds and turned Massachusetts into such a tyranny that the mother country sent out protests against the "bloody persecutions."

In Puritan Massachusetts three Quaker women were stripped to the waist and public flogged through the snow of eleven towns! Another was put to death. More of them would have been killed if an order had not come from London to check the persecutions.

The innocent, harmless Quakers were treated like vermin because they differed slightly in their forms of worship. The Puritans treated fellow Christians worse than they have treated moving picture people—as yet.

The producers and exhibitors of moving pictures are benefactors and portrayers of life. If they take money for their stories, so do preachers and paid reformers.

There is too much meekness among the artists and the dealers in art. They spend too much time pleading their good intentions and confessing their sins. They should spend more time exposing the evil intentions and the cruel plans of the other side. They should not permit the Puritans to monopolize decency and morality and regard for the home as trademarks of their own invention. Their sins and cruelties and dishonesties should be shown up ruthlessly.

Fight Fire With Fire

In Long Beach, California, the edict has gone forth that a man who smokes even in private is unfit to be a school teacher and will not be employed. What next? In the Middle Ages a woman was cursed by the priests for eating with a fork, and when she fell ill and died it was said to be a judgment of God!

Everything that gives anybody any pleasure or comfort, everything that is new, is assailed by a certain type of mind that sooner or later organizes to slander it and drive it out of existence. This type of mind has always existed and will always exist, and it must always be fought.

The best way to check a prairie fire is to start a back fire. The world is undergoing one of its periodical devastations from a prairie fire of Puritanism. The one way to stop it is to send against it a still fiercer fire; meet denunciation with denunciation, war with war, and carry the war into their camp.

That is the first principle of good generalship—to get the battleground out of one's own country into the enemy's. A merely defensive war is always doomed. The Puritans are now fighting inside movie-land. The censors are actually living on movie money. They must be routed and put on the defensive in their own weak positions.

St. Louis Houses Braving Hot Spell Finely

The St. Louis theatres and airdomes are coming through the so-called period of depression and industrial let-down in fine shape.

A survey of that city indicates that all the show houses are in a healthy condition. Despite the extreme hot weather of the past few weeks, which of necessity has had an effect on the closed theatres, and the rainy spells of the previous weeks, the box office receipts of this season compare very favorably with those of last and previous years.

Rogers in Two-Reelers

Will Rogers, whose contract with Goldwyn expired just a short time ago, has made up his mind as to what he wants to do in the matter of picture making, and comes out with the announcement that he will make two reel plays from stories of the O. Henry type, and will release them through Pathe.

Elmer Harris, author and supervising director, hied himself away from the studios for the holidays, laden with an elaborate fishing outfit—and a bathing suit. Can it be that he expected to hook a whale?

Alice Eyton will disport herself at the beach during her two weeks' vacation.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

ELSEWHERE in this issue appears an important cabled message addressed to President Harding by the British Kinematograph Manufacturers' Association, calling for reciprocity in the freedom from tariff on British films. The expression is highly important and the appeal is thoroughly justified.

As has been pointed out before by the responsible leadership of the American film business, there is no necessity for a film tariff, and we in adopting such a tariff invite business retaliation. In such a situation American film manufacturers and distributors will be the sufferers through great loss in revenue.

This will pro rate the cost of pictures in the territories of the United States at higher prices, and this in turn will affect the exhibitor at a time when he can ill afford to pay increases.

The whole matter of tariff as far as America is concerned is a definite business mistake, and it seems too bad that the Republican Congress should insist upon levying such tariff when it is neither needed or desired except by a limited few who would enjoy the profits.

The most taxed industry in the United States, the film business again becomes the football of politics, and this brings sharply to mind the necessity for the early success of the present widespread movement to put the screen into politics on a non-partisan basis in order that it may protect itself not only against censorship, but against business hardships saddled upon it against its will.

The appeal of the London producers is so legitimate that we hope it will not fall upon deaf ears.

After having made complete arrangements, including the signing of the contracts, to present "The Queen of Sheba" as a theatrical attraction in the Shubert theatres throughout the country, William Fox has decided that the present situation in the industry is such that his duty lies with the screen rather than with the theatre. He therefore has canceled the contracts and will place "The Queen of Sheba" with the group of specials which are to be shown in moving picture theatres.

We happen to know that this move was made unselfishly, and we are not surprised because it is characteristic of William Fox that he always does the big thing in a crisis. We congratulate Mr. Fox on his decision, and we wish him the full measure of success which should attend the progress of the picture in moving picture theatres.

Clip and Paste

For Newspaper and Program Convenience

"Heart's Haven," the latest Benjamin B. Hampton production, has just been completed under co-directors Eliot Howe and Jean Hersholt. The photoplay is an adaptation of the novel by Clara Louise Burnham. The principal roles are played by Claire Adams, Robert McKim, Jean Hersholt, Carl Gantvoort, Betty Brice, Frank Hayes, Frankie Lee, and Mary Jane Irving.

While making episodes for his forthcoming film, "Bing-Bang-Boom," David Butler and company made use of the old Redondo Beach hotel, for years a noted landmark of Southern California. The old hotel building overlooks the Pacific ocean and covers several acres of ground.

According to Fred J. Butler, father and director of the star, the hotel would make an ideal motion picture studio and Mr. Butler is seriously considering the possibility of renovating the building for this purpose.

Tom Moore is running Dumas the elder a close race for speed. The famous Frenchman, according to the legend, finished the last page of "The Count of Monte Christo," and taking another, wrote at the top "The Three Musketeers" and went at it again. Mr. Moore, out at the Goldwyn studios, in California, finished "From the Ground Up" on Saturday last and on Monday began working on "The Man with Two Mothers' by Alice Duer Miller. Sylvia Breamer, who has played opposite Will Rogers in his last two pictures, has the feminine lead. Paul Bern will direct.

H. Thompson Rich and L. V. Jefferson have completed the adaptation of "Fifty Candles," the story for the forthcoming Irvin Willat production. This story ran as a serial in The Saturday Evening Post and is said to be one of the strongest since this producer's justly celebrated feature "Behind The Door." So desirous was Mr. Willat of having the adaptation measure up to the story that he assigned to it both the above-mentioned continuity experts. The result has more than justified him. Not only was the script turned out in record time but Mr. Willat told Rich and Jefferson it was the most gratifying piece of work he has ever had done for him.

"The Man Of The Forest," which was released by the W. W. Hodkinson Corporation as their contribution toward Zane Grey Week, the nation-wide exploitation campaign, which created such a furore and stirred up such vast interest in one of the greatest living authors of Western stories, pleased in every theatre where it was exhibited.

To meet the demands of dual necessities, Owen Moore has taken a summer home at Douglaston, Long Island. His obligation to Myron Selznick, vice president in charge of Selznick production, demands that he shall create farce-features at Fort Lee, N. J., while his unfortunate experience with the attack of arthritis that put him in the hospital for a while, has demonstrated that Moore must have exercise out-of-doors and plenty of it.

The final scene of George H. Kern's production, "The Unfoldment," has just been completed at the Hollywood Studios. It will be in seven reels, being cut down from 100 reels of film which were used to shoot both American and foreign negative.

Bill Desmond will shortly announce the releasing plans for his most recent starring vehicle, "Fightin' Mad," which he is now cutting and editing. The story is by H. H. Van Loan, and is a modernization, in western setting, of "The Three Musketeers." He asserts that the action is the fastest and snappiest of any picture he has ever appeared in.

Having completed Arthur Goodrich's "Gleam o' Dawn," Jack Gilbert, the new Fox star, has started work in Hollywood on "The Hidden Spring," which is a temporary title. Claire Anderson plays the feminine lead and John Lockney has the leading heavy role.

Shirley Mason has started work on "Queenie," a Fox production based on the novel of Wilbur Finley Fauley, a New York editor. Miss Mason has a new leading man in the person of George O'Hara.

Ruth Renick is leading woman for Buck Jones, the Fox star, in the picture he is making on the coast under the working title "Bar Nothin'." Arthur Carew has the heavy role.

Pearl White is studying the script of a new production which she will start at the Fox New York studio in the near future.

A story has been obtained for Dustin Farnum, who recently returned to the William Fox organization, and work on the production is about to start. Bernard Durning is to direct.

Pictures of the big steeplechase at Stratford-on-Avon, England, the birthplace of Shakespeare, which show a "spill" in which two riders were seriously injured, form an interesting part of the Selznick News issue released Thursday, July 7. The accident is vividly shown and the film representation is a testimonial to the vigilance of the scores and hundreds of cameramen scattered about the face of the earth watching and waiting for interesting things to happen.

When "Tol'able David," which Inspiration Pictures, Inc., is filming as a starring vehicle for Richard Barthelmess in the Virginia mountains, appears on the screen, northerners for the first time will see one of the most famous historic spots of the Civil War. It is Mosby's cabin in which the famous Confederate guerilla leader took refuge after the battle of Winchester. The story is picturesquely told in the famous poem of "Sheridan Twenty Miles Away."

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W).; Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Golden Snare

(*Featured Cast—First National—6 reels*)

M. P. W.—James Oliver Curwood romance of the Arctics is picturesque and appealing by First National.

N.—Old-fashioned formula is a good bet for hot weather.

E. H.—Beautiful scenes of snow covered Canadian woods abound and the play has plenty of action of the rugged type.

T. R.—Good hot weather entertainment. The abundance of snow scenes, including a realistic blizzard, will appeal to an audience that is sweltering with heat.

W.—Another Curwood story of the Northwest that will please.

Man Trackers

(*Featured Cast—Universal—4,329 feet*)

M. P. W.—The story has all the elements to satisfy those who like excitement prompted by fights, pursuits and gunplay, without an overabundance of originality.

N.—Another Northwestern with plenty of action and strong dramatic moments.

E. H.—It has good atmosphere, beautiful exteriors and splendid photography. Its principal weakness is the story. Lengthy subtitles abound also.

T. R.—Exhibitors won't go wrong in booking this one, and it is up to Universal's standard in every way.

W.—Fair northwest atmosphere, but story is weak.

Over The Wire

(*Alice Lake—Metro—6 reels*)

M. P. W.—The picture will more than ordinarily entertain.

N.—Picture starts well and loses its punch.

E. H.—Combines novelty and dramatic appeal effectively.

T. R.—"Over the Wire" is strong in emotional appeal and a striking example of what good results can be obtained from a plot of no great originality but possessing the human touch, when an intelligent director and clever players work together in perfect harmony.

W.—Some good dramatic moments though not quite forceful enough.

The Old Nest

(*Featured Cast—Goldwyn—8,021 feet*)

M. P. W.—Goldwyn picture of mother love one of the greatest of all time.

N.—Undeniably Goldwyn's greatest picture.

E. H.—Is a splendid example of directorial skill and good writing.

T. R.—It is a story that will draw the crowds.

W.—Splendid presentation of home life and mother love.

The Charming Deceiver

(*Alice Calhoun—Vitagraph—5 reels*)

M. P. W.—There is next to no action and not enough mental and psychological development to hold the interest.

N.—Mild interest because of its conventional treatment.

E. H.—Is a bright, agreeable little love story starring Alice Calhoun, a new Vitagraph star.

T. R.—Taken on the whole it cannot be listed as up to the usually high standard of the Vitagraph studios.

The Conquering Power

(*Featured Cast—Metro—5,500 feet*)

M. P. W.—Is a distinct triumph for the screen by reason of the fine intellectual quality of the story and its production, and its high entertainment value.

N.—Not another "Four Horsemen," but still way above the average.

E. H.—It is a simple, sweet love story of old France.

W.—Ingram's second, one of 1921's top-notchers.

The Conquest of Canaan

(*Thomas Meighan—Paramount—7 reels*)

M. P. W.—Vital tale by Booth Tarkington has been excellently filmed by Paramount with Thomas Meighan starred.

N.—Fails to come up to expectations.

T. R.—The picture affords fair entertainment and may please patrons of a not too critical frame of mind.

W.—The star's and author's names and the title will attract.

Devotion

(*Hazel Dawn—Associated Producers—5,669 feet*)

M. P. W.—Will have a strong appeal in the smaller houses, where pictures which purport to teach a moral lesson are favorites.

N.—Conventional and highly complicated domestic drama.

T. R.—It's a good average audience picture and tip top entertainment.

W.—No high lights either in story or production.

Fine Feathers

(*Featured Cast—Metro—6 reels*)

M. P. W.—Clever handling of old material.

N.—Fairly interesting melodrama on an old theme.

E. H.—It fails to convince principally because the same situations have been used many times upon the screen since this play was popular.

W.—Not the best kind of entertainment available.

TOM MOORE IN TWO SCENES OF DOMESTIC BLISS

"This layout does credit to my appetite," says our hero sarcastically, and rues his speech later when wife declares, "No club for you tonight." From the Goldwyn picture, "Beating the Game"

Children of F. Marion Crawford, Novelist, Sues Warner, Terhune, Serrao for $50,000

AN action has been filed by Eleanor Rocco, Bertram Marion Crawford, Clare Marion Crawford and Norien Marion Crawford, who are the widow and children of F. Marion Crawford, the novelist, in a suit instituted in the New York Supreme Court against Eltinge F. Warner, the publisher, Ten Brocck Terhune, insurance brokcr, and Amerigo Serrao for $50,000 damages.

It is alleged that an agreement was executed in May, 1920, with Serrao acting on behalf of the other two defendents for the filming of half a dozen of the novelist's stories, which the plaintiffs came into the possession of on the death of Crawford.

It is alleged that three of the stories were to be converted into scenarios and filmed within one year of the date of the contract, the remaining three stories to be prepared for the screen at a later date. In return for this, it is charged the plaintiffs were to receive $5,000 for each production made, and 3½ per cent. royalty on the exhibitions.

They admit that they received $5,000 on the signing of the agreement, but assert that no effort has been made to date to carry out the agreement providing for the production and exhibition of the films. It is alleged that the plaintiffs at first thought they were dealing solely with Sarro, but later on learned Warner and Terhune were the principals and Sarrao acting only as their agent.

The papers state that Norien Marion Crawford, the widow of the writer, is now living at 6 Palace Garden Mansions, London, the children, Eleanore Rocca, Bertram Marion Crawford and Clare Marion Crawford, in Naples, Italy.

Picture Incorporations Increase in New York

This week has brought some little increase in the number of companies which were incorporated in New York State for the purpose of entering the motion picture business, although the number each week continues to be far below the forepart of the year, when from 30 to 40 companies were frequently incorporated during a week. The following list gives the companies which filed papers of incorporation with Secretary of State Lyons during the present week, the capitalization and the directors of each company also being given:

National Historial Filming Commission, $100,000, Charles and F. B. Gregson, Stony Brook; J. D. Meeker, Port Jefferson; H. C. Witwer Stories Productions, $10,000, Edward J. Biel, George W. Blakely, E. J. Kelly, New York; New Crescent Theatre, $10,000, William S. Ring, S. N. Udelcff, Benjamin Rabinowitz, New York; Harblum Realty Corporation, $15,000, A. C. Barleon, L. J. Simons, T. A. Merz, New York; Huntington Station Amusement Corporation, $1,200, James V. Brennan, George Vondran, Charles Gold, Huntington Station; Mundus Cinema Corporation, $50,000, Henry Herzbrun, Harry Lewis, Samuel L. Gruber, New York; Adirondack Theatre Corporation, $500, Noel Feldstein, F. S. Leonard, William Ryan, Lake Placid; 138 West 42nd Street Corporation, $50,000, Thomas F. Garrity, John G. Griffin, Gabrielle Brock, New York.

Schlesinger Resigns from Inter-Ocean

Gus Schlesinger, for the past six years, associated with the Inter-Ocean Film Corporation as manager of the company's department of foreign film sales, announces his resignation from that organization and simultaneously the formation of his own export company. Schlesinger's latest move was motivated by a desire for growth and expansion, and is the culmination of an ideal which he has secretly cherished since his entrance into the motion picture industry about ten years ago.

Mr. Schlesinger's resignation from the Inter-Ocean was accompanied by a personal letter conveying the friendliest feelings toward the company and its entire personnel. To Mr. Cromelin, president of the company, Mr. Schlesinger expressed the high regard and esteem held for him in no uncertain terms, and hoped to be able to perpetuate their "wonderful business association" for many, many more years to come. To other members of the company's sales and executive staffs, Mr. Schlesinger wrote, declaring his unbounded pleasure in a business experience which had been so rich in friendship and loyalty.

Mr. Schlesinger has taken offices in the Candler Building at 220 West Forty-second street, and will henceforth transact all matters of business from these offices.

Lasky Tells Wampas to Throttle Down Ciphers

Jesse L. Lasky proved a big drawing card at the meeting of the Western Motion Picture Advertisers held on Monday evening, July 11, at the Assembly Tea Rooms in Hollywood, the largest attendance being registered since the inception of the organization.

Mr. Lasky, introduced by Arch Reeve, gave one of the most interesting talks ever heard at a "Wampa" meeting particularly in that it concerned the present condition of the industry. Various interesting facts concerning his own organization and used as illustrations for the necessity of instigating drastic measures in order to carry the business through the present season of depression were given in confidence. One specific thing that the publicity men could do, Mr. Lasky asserted, was the elimination from all future press copy of statements that would tend to make this business appear in the eyes of the public one of waste and extravagance.

J. Swazey, business manager of the Los Angeles Examiner, was another guest of the evening and gave a short forceful talk on what his publication was striving to accomplish in behalf of the motion picture industry.

A unanimous vote was passed reducing the initiation fees of the organization to $5 during the next month when a drive for new members would be instituted.

Studio Wage Reduction Is Due, Says Goldwyn

Samuel Goldwyn, who is now on the Coast, has stated in definite terms the stand of the company he represents relative to the strike of laborers at the various motion picture studios in the vicinity of Los Angeles.

"Painters, carpenters and electricians have gone on strike at this and other studios," said Mr. Goldwyn. "Recently there has been a readjustment of wages in the steel industry, the textile industry and in other industries generally. This reduction did not come in motion pictures until after it had been adopted nearly everywhere else.

"It is a question of making pictures at a lower cost, or not making them at all. The statement is being made that the producers are trying to abolish the eight-hour day. This is not correct. After eight hours of work, time and one-half will be paid. Studio workers are being asked to accept an approximate reduction of twelve and one-half cents an hour."

DONALD CRISP'S PICTURIZATION OF "THE PRINCESS OF NEW YORK"

This Paramount picture, adapted by Margaret Turnbull from Cosmo Hamilton's novel, features David Powell, and was produced in London by Famous Players-Lasky British Productions, Ltd.

Chicago and the Middle West

By PAUL C. HINZ

Reid Does Not Think All-Star Casts Hurt Individual Player's Popularity

WHETHER the use of a cast of full-fledged stars endangers the popularity of any one individual in the cast is a question that worries Wallace Reid not at all. A discussion of Paramount's new policy as evidenced in "The Affairs of Anatol" came up during Mr. Reid's recent visit to Chicago, July 11, where he stopped on his way to Los Angeles.

"The amount of featuring which a producer gives a star is of less importance than what the exhibitor gives him," Mr. Reid told members of the press. "A star who has been strong enough to command a public following will be strong enough to keep his friends no matter how strenuous the competition.

"The exhibitor, of course, knows best what goes in his community. If I happen to play opposite some one comparatively unknown and that picture is shown in the town where the 'comparatively unknown' was raised and brought up the fans in that town are not going to the theatre to see me, but for a glimpse of the one from their own ranks.

"It was because of many requests from fans desiring to see certain stars work together that this policy was put into practice. 'Peter Ibbetson,' in which Elsie Ferguson and I are both starred, is another example of this. It is, by the way, one of the most difficult and fascinating characterizations I have ever undertaken."

The star's visit to the Tivoli Theatre, conducted by Dan Roche, publicity director for Famous Players-Lasky in Chicago, was the special feature of his stay in this city.

A reduction of five cents in admission prices was effected in seventy-five per cent. of the houses on the Lubliner & Trinz circuit during the week of July 11. This new scale will continue until the days of better business, General Manager Emil Stern announces. There has been change in prices charged at the de luxe houses on this circuit.

New Rules for Pathe Staff—Clocks to be Punched at 6

Manager William A. Aschmann has established a hot-weather policy of starting work at 6 a. m. Believing that the forenoons offer the greatest inducement toward hard work he has given the greater part of his corps the early shift—from 6 to 2:30 p. m., the others working from 10 to 5.

"It's a fine scheme," he reports enthusiastically. "We get started here before most people are up, and get the most trying part of our work done before the telephone starts ringing. It's an extension of the daylight saving system."

It May Interest You to Know That—

Helen Holmes, Hank Mann and little Ben Alexander spent a few days in Chicago the week of July 11. Miss Holmes, who recently completed "The Girl of Ghost City" for Spencer Productions, announced while here that she will start work in September on her own productions, which will be five-reel Westerns. She left for California Sunday, July 17. Ben Alexander was booked by Don Meaney, his manager, to appear in a sketch at the Rialto, on the Jones, Linick & Schaefer circuit, the week of July 17.

* * *

J. S. Gillick has been promoted to the position of assistant manager of Pathe's Chicago office. Mr. Gillick has been connected with this branch for the past five years, where he has advanced from the position of assistant booker. He succeeds W. W. Anderson.

* * *

Max Slott, who was assistant house manager of the Woodlawn Theatre for the past two years, has been appointed manager of the Stratford Theatre. He is one of the youngest theatre managers in Chicago, and made his reputation first while at the Jackson Park, where he held the position of assistant manager until his connection with the Woodlawn.

* * *

We enjoyed a call on Friday, July 15, from D. E. Oliver, head of the Oliver Motion Picture Supply Co., of Cleveland, one of the pioneers of the business. Mr. Oliver's picture experience dates back to 1897, when he launched a company called the Olympia Concert and Specialty Company, then engaged in the presenting of pictures of 50-foot lengths, projected by the old Edison Kinetoscope machine. The first show under the management of this company opened in the Opera House in Albert Lea, Minn., early in the month of July, 1897, when Mr. Oliver enjoyed the distinction of having three official titles—that of manager, operator and barker—from which positions he finally accepted as his vocation that of the operator. In 1906 the Oliver motion picture company was organized in Cleveland, Ohio. It is said to be the oldest supply house in that state, and still doing a successful business.

* * *

A. J. Krug, aged forty-nine, owner of the Park Manor and Windsor Park theatres, died July 12 at the South Shore Hospital, where he had just undergone an operation for appendicitis. He is survived by his wife and family, residing at 6722 Constance street.

* * *

Ben Cohen, assistant manager of the Roosevelt Theatre, was absent from his post for a few days owing to the death of his father, Samuel Cohen, of Chicago.

MELODRAMA NOW AND THEN IS RELISHED BY THE BEST OF MEN

And Charles Ray manages to mingle thrills with laughs in many of his First National pictures. This one is his personally directed production of the famous Hoyt melodrama, "A Midnight Bell." Doris Pawn is the leading woman

Libson Orders Cut in Admission Prices

"Back to pre-war prices," is the gist of an order issued by Isaac Libson, manager of a chain of theatres in the downtown section of the city in Cincinnati, last week. The cut in admission prices of the theatres which he controls, comprising practically all of the larger theatres in the city, is the second to be announced by Mr. Libson within the past two months.

Effective Sunday, July 16, a radical cut in admission prices of all theatres under his control were made, bringing back the level at which they stood before the entrance of America into the World War in 1917. "The time has come when prices of all commodities must go back to normal. In cutting our prices we are merely trying to do our share to get things back to an average level," explained Mr. Libson in announcing the reductions.

Under the change, admission prices at the Strand Theatre now is 15 cents with 2 cents war tax added, for all seats in the house. The former price was 20 cents, including tax. At the Family Theatre, 15 cents with war tax added is also the new price, while at the Walnut Street Theatre, the admission charge now is 30 cents for the lower floor, plus war tax, and 20 cents for the balcony with war tax added.

The twin theatres, Bijou and Star Theatres, located next to each other, under the new admission will return to the 'dime movie houses" rating. Formerly the prices of admission to these theatres was 15 cents.

Bray Pictures Counters Handy's Suit with Claim

According to the affidavit of Francis A. Gudger, vice-president of the Bray Pictures Corporation, his concern was justified in discharging Jamison Handy, and, instead of him being damaged, claims it is the injured party, and asks the court to dismiss his complaint and award the corporation $75,350 damages against Handy.

Gudger says his concern did engage Handy as director in February, 1920, and that it did not pay him $1,250 he claims was due him at the time of his summary dismissal, on May 1 last. That is all he does admit, and by way of counter claim sets up that Handy, instead of living up to the terms of his contract, acted as though the Bray concern was his own individual property. Gudger says Handy was negligent, careless and inefficient, and that he incurred obligations in the shape of agreements not authorized by his contract with them that caused great damage, and that when he was dismissed he took with him a print of a motion picture worth $350.

Referee Is Appointed in Roubert-Reelcraft Suit

Justice Peter Schmuck, of the City Court, New York, has appointed John H. Rogan referee to adjudicate the litigation instituted in his court by Matty Roubert Productions, Inc., against Reelcraft Pictures Corporation for $1,500 damages.

The suit is the result of an agreement entered into in June, 1920, by which the Roubert concern delivered to Reelcraft two negatives and two positive prints, one of which was "Vamp and Circus Days," the price to be $3,000 for each pair of negatives and prints. Reelcraft paid $4,500 down and was to pay, it is alleged, the balance at the rate of 50 per cent. in excess of $4,750 taken in by Reelcraft from the sale of the pictures. It is charged Reelcraft took in a sum in excess of $6,250, and that on October 1, 1920, there was due to Roubert $1,500, which it has been unable to collect.

Reelcraft says the contract called for delivery of twelve two-reel pictures, and that after two had been delivered there was no further deliveries of films; that this breached the contract, thereby damaging Reelcraft in the sum of $25,000, which is set up as a counter claim.

Kraus Sues Jans for Breach of Contract

An action seeking to establish damages, and incidentally procure an injunction has been filed in the N. Y. Supreme Court by Simon Goodman, doing business under the name of Kraus Manufacturing Company, against the Jans Productions, Inc., of 729 Seventh avenue.

According to the complaint filed it is alleged that Goodman entered into a contract with defendants for the manufacture of a stock of positive prints to be used in the advertising of the Jans productions, "Miss 129" and "Man and Woman." Goodman says it was agreed his concern would print still scenes from the picture plays for $280, and that it was further agreed plaintiff would sell the prints to customers procured by the defendant at 50 cents per set of plain prints, and 75 cents per set for colored prints, out of which the defendant was to receive 10 cents on each set sold.

However, in June, 1920, after plaintiff had entered on the work, a request came from the defendant to turn over to them the negative photographs, and after obtaining possession of same, it is charged refused to allow plaintiff to continue with the work. By this time, however, Goodman says his concern had turned out large quantities of the prints, which are undisposed of.

Walter Porges Dies After Illness of Eight Months

After making an uphill fight for eight months Walter Porges, 29 years old, formerly of Seattle, died in a New York hospital on July 10. About four years ago he entered the employ of Select in Seattle, where he remained for two years. His indefatigable work attracted the attention of J. S. Woody, who was then a Select executive in New York, and he was brought east to the home office to be assistant sales manager.

Some time later he joined the Realart staff in a special capacity, again through Mr. Woody, who had meanwhile become general manager for that company. Mr. Porges was soon after appointed assistant manager of Realart's Philadelphia office. Subsequently he was made assistant sales manager for Famous Players-Lasky, with whom he remained until becoming president of the Herald Productions, Inc., of New York.

AUGUST 25
IS
MOTION PICTURE DAY

Two Suits for $15,000 Against Herman Katz

Two actions have been filed in the New York Supreme Court, identical in allegations, but varying in the amount of damages claimed, on behalf of Frederick H. Crombie and Charles Knowles, both of Milwaukee, Wis., against Herman Katz, of New York City. Crombie asks for $5,000, while Knowles places his damages at $10,000.

Crombie alleges that, on October 6, 1917, he was approached by Katz and one John E. De Wolf, who, he says, were large stockholders in Paralta Plays, Inc. They solicited him to purchase fifty shares of the common and fifty shares of the preferred stock of their corporation, which, it was agreed, Katz and De Wolf would purchase back at any time notice was served on them of the desire of Crombie to part with the stock. Relying on this promise, Crombie states, he purchased the stock for $5,000. However, on September 6, 1919, when Crombie, pursuant to the agreement, sent notice to both Katz and De Wolf of his desire to sell back the stock, his request, he states, was ignored.

Knowles makes the same allegations, but says he purchased $10,000 worth of the stock on July 30, 1919.

Censors Disagree

"The Battle of the Century," otherwise known as the Dempsey-Carpentier fight picture, has been rejected for public presentation in Ontario by the Ontario Board of Moving Picture Censors, but it has been approved by the Quebec Board of Censors for exhibition in the Province of Quebec.

To Modify Censorship

A membership of 500,000 of the Presbyterian Brotherhoods of the United States is being organized by the Immanuel Presbyterian Brotherhood of Los Angeles to "eliminate destructive censorship and senseless blue laws."

A meeting has been called by the brotherhood officials to be held in Immanuel Presbyterian Church in Los Angeles, to which the prominent heads of the film industry have been invited. According to the officials the first unified step will be to silence "the fanatics' clamor for a destructive rather than a constructive censorship." The suggestion has already been forwarded to President Harding that motion pictures be placed under the control of the proposed department of public welfare with the head sitting as a member of the cabinet.

Efforts will be made to establish closer relations between the screen and the church by the brotherhood, which recognizes the great force for good that pictures may exert. "It is believed that better pictures will result and censorship be modified or eliminated through this relationship," is the statement of the officials.

The brotherhood movement is being greeted in Los Angeles as a significant step.

News of the West Coast

By A. H. GIEBLER

New Laboratory Active

Officials of the Kosmos Film Laboratory, a film printing and developing plant recently established in the buildings formerly occupied by the Brentwood Studios at 4811 Fountain Avenue, report intensive activities and great success with the monochrome process, invented by Dr. E. R. Walters, a member of the organization. The monochrome process is a system that permits of the application of single, double or triple toning of any shade or color to moving picture films. Edgar C. Snyder, vice-president of the laboratory company, states that the monochrome process is being applied to one of the biggest features made on the coast this season, which is now going through the plant.

Completes Another

Camera work on the second of the series of productions to be made by J. L. Frothingham for Associated Producers release has been completed at the Brunton studios. Edward Sloman directed the production, which was made from the E. Phillips Oppenheim story, "Passers-by," and which will be released under the title of "Pilgrims of the Night." In about three weeks Mr. Frothingham will begin work on the screen version of I. A. R. Wylie's story, "The Daughter of Brahma," in which Marguerite de la Motte will play the featured role.

MacDonald Directing

Wallace MacDonald, well known as a film player, having appeared opposite many of the noted feminine stars, has deserted the make-up box for a megaphone, and is directing the first of the Foremost Pictures Corporation's productions, entitled "The Western Princess." Juanita Hansen will play the featured role, and Eddie Sutherland, Wilbur Higby, Jack Richardson, Buddy Post will interpret important parts. Carter De Haven is author of the story, and is one of the officials of the Foremost organization. Sam Warner and Herbert Somborn are also partners in the venture.

THE SITUATION IS REVERSED

Richard Dix as the patient cheers up Helene Chadwick, the nurse, in Goldwyn's "Glorious Fool"

First Comedy Completed

Buster Keaton's first comedy under his new contract with Associated First National has been completed at Keaton's studio in Hollywood. The new two-reeler has not been given a permanent release title as yet, but will have one before it is sent to Joseph M. Schenck of New York, sponsor of the Keaton company.

"Work" Completed

The second C. L. Chester comedy for release through Federated Film Exchanges, entitled "Work," and featuring Snooky, the "Humanzee," was finished at the Chester plant this week under the direction of Harry Williams and Mort Peebles.

To Release Barker Films

From Reginald Barker, former featured director at Goldwyn's, comes the announcement that he will release his independent productions through the F. B. Warren Corporation. The Warren Corporation will also release four pictures annually to be produced by Lois Weber; four by Victor Schertzinger; and a group of pictures made by four nations of Europe.

Casts for Metro

William Carruthers, formerly casting director for Robertson-Cole, has taken up duties of a similar character at the Metro studios. S. F. Jacobs succeeds Mr. Carruthers at Robertson-Cole.

Leaves for Europe

Mabel Normand, who has just finished "Molly O" at the Mack Sennett studio, has gone to New York, from whence she will sail for Europe. Mabel expects to be back at Sennett's by September 1.

Second Seeling Picture

The second five-reel feature is now in course of production at the studios of the Charles R. Seeling Productions, Inc. Will Rogers Junior plays an important part in the picture with an aeroplane, from which he suspends a rope ladder to rescue the hero of the play. The picture will be released through the Aywon Film Corporation, of New York.

Opens Agency

Miss Grace Inglis, sister of Gus Inglis of the firm of Willis & Inglis, who has been in charge of the casting and employment department of the Willis & Inglis organization for a number of years, is about to open an agency office in Hollywood. Willis & Inglis have discontinued their engagement and booking department.

A. D. A. Ball

The Assistant Directors' Association is making extensive preparations for its third annual barn dance to be held on Saturday, July 30, in Los Angeles. Prizes are being offered by the Board of Directors of the Association to the sellers of the most tickets to people outside the profession, and also to people in the profession.

To Entertain

Under the auspices of the Los Angeles Theatre Mens' Association, a midsummer night studio party and dance will be given at the new Cinderella Roof Garden at Sixth and Olive streets the evening of August 6. Sid Grauman will stage a pageant, and prizes will be given to the most life-like exponents of historical characters such as the Queen of Sheba, Cleopatra, Fatima, Helen of Troy, Aphrodite and others. There will be dancing, opened by a grand march at 9 o'clock, and between dances there will be various numbers staged by the special committee, which includes Theodore Newman, Frank Egan, Carl Walker, Nat Holt, Sid Grauman, Harry David and other theatrical managers.

Dies in Action

Spencer M. Curtis, 63, veteran motion picture and stock actor, was stricken with heart failure while working recently before the camera in the role of a "professor" in front of the Long Beach High School. The actor had complained of feeling ill during the day, and when the director called him to enter the scene he asked for a moment's rest. When he was able to walk into the scene he stood a moment and collapsed. He was taken to a hospital, but died without regaining consciousness. Curtis was for a time a member of the Hart company, and at another time of the Balbao company. He is survived by his mother and one brother in Ohio.

Salisbury at Work Again

Monroe Salisbury, after a long period of inactivity, is making arrangements to begin the production of another picture in which he will play the star part. The story he has selected has a Spanish setting, and parts of it will be filmed in Mexico.

HARRY MYERS LOOKS RUGGED

Yet Hodkinson reports he's in Rockett Film's "Handle with Care"

A. S. KIRKPATRICK

Kirkpatrick Is Made Assistant General Manager of Educational Film Corp.

ANNOUNCEMENT has just been made by E. W. Hammons, president and general manager of Educational Films Corporation, of the appointment of A. S. Kirkpatrick as assistant general manager of Educational. Mr. Kirkpatrick resigned as general manager of the Robertson-Cole Distributing Corporation to become identified with Educational.

Mr. Kirkpatrick has been identified with the motion picture industry in an executive capacity for more than seven years, and in this time has dealt extensively with every phase of the business end of production and distribution. He entered the industry with the Colorado Motion Picture Company of Denver as production manager, and from there went to Metro. In 1915 he became identified with the Mutual Film Corporation of Chicago, and joined the Robertson-Cole staff in May, 1919.

After considerable experience as production manager early in his motion picture career Mr. Kirkpatrick was in the sales end for some time, and from that went to general managership.

"The extensive experience and wide knowledge of the exhibitor and his needs which Mr. Kirkpatrick brings with him," said Mr. Hammons, "are of inestimable value to Educational. He is one of the keenest thinkers and one of the most far-seeing men in the managerial end of the industry today."

Before taking up his duties at Educational's headquarters Mr. Kirkpatrick made an extensive tour of the eastern states, investigating conditions in the motion picture industry. It is his judgment as a result of this trip that there is no basis in fact for any but the most optimistic outlook for the next year in the industry.

"Wherever a pessimist was to be found," said Mr. Kirkpatrick, "it could easily be seen that talk and not facts was the foundation for his judgment. Some exhibitors were very plainly taking a course to hinder rather than help their own business. They would rent a big picture at a big price that justified big exploitation, and yet they would say, 'Now, I can't afford to advertise this month'; and where good exploitation would have brought big business they suffered as a result of their own foolish attitude."

Mr. Kirkpatrick was introduced to the Educational organization by Mr. Hammons at Educational's first annual branch managers' convention in Chicago, where he made a short talk, giving his observations on his recent tour.

Governor and Mayor Dedicate Samuels' New Metropolitan Theatre in Atlanta

WITH the governor of Georgia and the mayor of Atlanta as godfathers, and the anniversary of national independence as its birthday, Sig Samuels' new Metropolitan Theatre opened its doors at noon on Monday, July 4 ("as advertised," proudly declared Willard C. Patterson, its manager), and took its place at once as the showplace of the southeastern states.

The theatre was thrown open to the public for the first time at noon, but it was at the 9:15 p. m. performance that the formal dedication took place. Governor Thomas W. Hardwick, for the state, and Mayor James L. Key, for the city, stood beside Col. Walter Andrews, master of ceremonies, and Willard C. Patterson, the manager of Sig Samuels' enterprises, and congratulated the people of Atlanta upon the twentieth century palace of entertainment that had become theirs.

1700 *Seat House*

The Metropolitan, which is the Associated First National franchise house for Atlanta, seats only 1,700 people, but it is estimated that more than 2,000 were packed into the theatre when Governor Hardwick arose to address them.

Governor Hardwick stressed the value of amusement in the American scheme of living in his talk Monday night; Mayor Kye told of the pride Atlanta had in such an establishment as the Metropolitan and in such forward-looking citizens as Sig Samuels and Willard Patterson. Walter Andrews, while mastering the ceremonies very nicely, paid high tribute to Sig Samuels and to the pluck and hard work which have made him a leader in Atlanta business and the practical donor to the city of the handsome, new picture house.

Tribute to Samuels

Willard Patterson made a very good speech. Those who had no idea of Willard's latent oratorical powers were pleasantly surprised. He couldn't refrain from adding to the tribute which had already been handed Mr. Samuels, and he found that his audience was entirely in sympathy with what he had to say. Pat didn't make any promise about the management, but left his hearers with the feeling that they would be well served nevertheless.

Four brief, pleasant, warm-hearted speeches, that was all the dedicatory program. Then the orchestra, directed by Dave Love, swung into an American medley as an overture, and the newest theatre in the South began to display its wares with a First National-Marshall Neilan picture, "Bob Hampton of Placer."

Demurrers Filed in Suit Over Studio Rent Money

Demurrers have been filed in the New York Supreme Court to the suit brought by the J. F. & M. B. Construction Company against Vivian Martin Pictures, Inc., and Messmore Kendall, who demur to the complaint on the ground that it is brought against the motion picture concern and Kendall jointly, and that they are not severally liable on the same instrument.

The construction company in its complaint, which seeks to recover $5,000 damages from the motion picture concern and Kendall, alleges that it leased for one year, for use as a studio, the premises at 75 Mill street, Astoria. The lease was to cover the year ending May 31 last at a rental of $30,000 a year. It is alleged that the defendants defaulted in the payment of the rent for the months of April and May last. Kendall was made a party to the suit because, it is alleged, he guaranteed the payment of the rental called for in the lease.

Kane on Vacation

Arthur S. Kane, president of the corporation which bears his name, and chairman of the board of directors of Associated Exhibitors, Inc., left New York recently on a three or four weeks' outing, his third in six years. With Mrs. Kane and Arthur S. Kane, Jr., he expects to explore by motor the Berkshires, the Adirondacks and the Green and White Mountains.

Mr. Kane took a three months' vacation in 1915 and one of a single month just before organizing Realart Pictures Corporation in 1919, but since the latter year he has left the neighborhood of his office only to confer with Charles Ray or other stars under his management.

Touring Europe

H. G. Price, of the Famous Players Film Service, Ltd., Toronto, is making a tour of Europe, his itinerary including England, Belgium, France and Latvia.

E. A. Schiller Honored

E. A. Schiller, general representative of the Loew interests, with headquarters' offices in the Loew's Grand Theatre Building, Atlanta, Ga., has been appointed as lieutenant-colonel on the military staff of Thomas W. Hardwick, Governor of Georgia. It is particularly significant that Schiller should have been selected as he is one of the pioneers of the show business in the South. Although a New Yorker by birth, Mr. Schiller makes his home in Atlanta, and has always been an invincible believer in the South and its possibilities—especially as regards show business.

Western Studio Strike Involves 850

Los Angeles, July 20.

(By Wire to Moving Picture World)

The strike of studio employees, which started last week following a reduction in wages of approximately 12½ per cent., has been growing, until the following studios are involved: Goldwyn, Metro, Fox, Realart, Lasky, Century, Hal Roach, Buster Keaton and Hamilton White.

According to union leaders, the strike involves 850 men and women, representing sixteen different crafts.

Universal City and the Bruton Studios will be involved in the wage controversy when the contemplated cut is established.

W. J. Reynolds, secretary of the Motion Picture Producers' Association, says that producers are having no trouble in filling the places of the striking workmen.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Makes Appeal to Automobile Bathers to See the Show if Going or Coming

JACK A. LACY, Detroit Paramounteer, has kicked into something that will help you on your summer business. Lately he was called into consultation by the Frear Theatre, Blakey, Mich., and his diagnosis showed that too many people were going swimming.

The town is something like 24 miles from a bathing beach, but most of the residents have cars, and it was the big stunt on the summer afternoons and evenings to get into bathing suits and go for a dip. When they got back they did not want to go to all the trouble of getting dressed in order to go to the theatre. That seemed to be the trouble that was hurting he box office.

Bid for the Bathers

Lacy suggested that the management reserve a section of seats for the bathers and then advertise the fact. The seats were covered with oilcloth and a special section was set apart. Then the Frear advertised not alone in the town but along all the roads to the lake and up the roads from Blakey to where bathers might come from.

The idea took hold. Bathing suit parties came to be a fad. Some went in their bathing suits, saw the show and then went for a dip. Others stopped on the way back. It came to a point where parties would stop on the way to the Beach and make reservations in the west section for later in the evening.

Spread the Idea

Lacy determined to spread the gospel, so he tried it on Flint, Mich. There the local ordinance prohibited the wearing of bathing suits away from the beach, but dusters and bath robes were deemed sufficient clothing, and it took hold there.

The idea was so novel and so effective as a money getter than the idea has been taken up in several other towns, and Lacy sent it on to the home office to be passed around. Eli M. Orowitz is going to try to introduce the stunt in Atlantic City and Fred V. Green, in the New York office, is talking it up along the North Jersey coast and on Long Island.

Makes an Appeal

There are a lot of people who would come to a show if they could sit in their bathing suits, and a lot more who would like to if the idea got common enough. Thousands of bathers now motor down to Coney Island for a dip without the bother of dressing in a stuffy bath house, and many of these would stop at the places along Coney Island avenue if they could go in in their dusters—and most of them are provided with covering in compliance with the New York law.

It is the same way in other cities. The auto bathers are on the increase, and they are cutting down the possible picture patrons. Make a bid for them and they can not only be won back, but others will be brought in.

Played on Character

Meriden, Conn., like most manufacturing centres, has had a lot of bunk about character readers who work for the big manufacturing concerns. Before a boy gets a job in the office or a man is put on a machine, the expert gives him the once over.

W. A. Moore, of the Poli Theatre, knows this, along with the rest of the town, and when he booked Priscilla Dean in "Reputation" he obtained striking photographs of the four phases of the dual role Miss Dean plays and offered prizes for the best characterizations of the four prints in one word each. It brought him hundreds of replies and aroused more than usual interest in the play. It's a good stunt even where there are not character experts.

Bathing Suit Show Got the Business

There is no particular connection between "Jim the Penman" and rubber bathing suits, even if the finish of that story is "all wet," but there was a druggist in Madison, Wis., who saw a style show in Chicago and wanted to introduce the latest novelty in bathing togs to the home town, so he arranged with F. J. McWilliams, of the Grand Theatre, to use the show, the druggist supplying the models and the suits. He also kicked in with his own advertising to support the house announcement. As the suits had been written up in one of the popular scientific magazines as a novelty, there was small trouble in getting the newspapers to come in with unusual publicity stories.

It was like finding money for Mr. McWilliams and the suits—and the girls inside them—were more of an attraction than Barrymore. The bathing suit show is always a popular summer spectacle, and it has even more drag when well-known local models can be used.

It will prove a whizzer for "The Old Swimmin' Hole," better by far than for "Jim the Penman," but Mr. McWilliams couldn't wait, for his druggist confrere was in a hurry to start the sales.

Likes Lacey's Idea

O. T. Taylor, of the Weir Theatre, Aberdeen, Wash., is an expert on lobby work as you can tell from his capital schemes exploited in this department, but like all leaders, he is a big enough man to recognize merit in others, and he writes his enthusiastic appreciation of Frank Lacey's silhouette lobby for "The Love Flower," recently shown here and adds: "If it wasn't that we've already played 'The Love Flower' I would have adapted that stunt to the Weir lobby. Nevertheless, the first suitable picture that comes along gets the silhouette display at the Weir." That's praise from Sir Hubert. Have you tried the scheme yet?

HOW THE AUTOMOBILE CLUB OF ST. LOUIS TIED UP TO THE CAMPAIGN FOR "TOO MUCH SPEED"

The warning hands were affixed to every sign erected by the club in and out of town and covered several square miles of territory for the run of the Wallace Reid picture at the Missouri Theatre, though there was no advertising material on the hands themselves. That is where the beauty of the hook-up comes in. It appears to be a spontaneous act and not a tie-up

Selling the Picture to the Public

Made Personal Canvass

The Rose Theatre, Glendive, Mont., made personal contact for "Deception" and Rick Ricketson helped Manager Thomas Vallancey put it over to the last gasp.

The town holds only 4,000, so it was simple enough to call all the telephone subscribers and tell about it. Then Ricketson appeared before the lunch clubs and the sewing circles to make a personal talk, doing better in this end than could a local man.

The results were so good that Mr. Vallancey is sold on the exploitation idea and will have a hunt for Marion Davies in "Buried Treasure." He has no newspaper to work with, so he will do it with placards, but he will put it over.

Made a Swimming Hole His Lobby Decoration

H. A. Daniels, of the Rialto Theatre, Laredo, Texas, is right on the Rio Grande, which is either a flood or a famine. He figured out, when he booked Charles Ray in "The Old Swimmin' Hole" that a sample copy would be the best way to put over this First National, so he built an elaborate scene in one corner of the lobby, with greenery and an old mill with a wheel that turned and a pool at the base where a number of china dolls disported themselves.

Made a Hit

If you can imagine anything more likely to pull in a section where they advertise for the river in the lost and found columns after the first of July, send it down to Daniels, but he thinks he got about all the money there was in Laredo with what he did.

He didn't confine himself to the lobby display. He started billing his attraction well in advance with a lot of three sheets and one 24-sheet, and followed this with a series of original cartoons by a local artist, each depicting some phase of swimming pool humor.

This cartoon idea is worth remembering for any story of this class, for a clever artist and turn loose a set of drawings that people will look up. Try it some time for this or any similar story.

Hyman's Novelties at the Mark Strand

For the week of July 24 excerpts from "Sari" will be the operatic feature of Edward L. Hyman's program at the Mark Strand, Brooklyn, with Roberts' transcriptions of Fosters' "Old Folks at Home" for the introductory overture. The catalogue title of this is "Old Folks at Home and in Foreign Lands." It will first be played as written, and the production stage will show the Southern drop with a levee and an illuminated boat. The front of the opening will be screened with gold scrim on which the titles will be flashed. As the melody is played, it is sung by a mixed quartet. Then the lights dim and on the scrim flashes "This is how it might sound if you heard it in France." Then the song is worked out in the style of the French composers, and so on through eight changes, each time an appropriate scrim announcement, until at last it is played as an Hungarian rhapsody.

EDW. L. HYMAN

Following this a basso sings Adams' "The Bells of St. Mary's," from the concert stage, amber foots, white spot. The third number is the "Sari" selection, which lists: "Love Has Wings," a tenor solo, and "Love's Own Sweet Song" for soprano. The setting will be a red cyclorama drop, parted in the centre to disclose a French window, back of which two thousand watt lamps with blue screens supply a contrasting illumination. The stage lighting will be in red, to bring up the tone of the cyke, and orange spots will light the singers, the orchestra and house being in blue.

The Topical Review will break the setting for the next number which will be Lincke's "The Glow Worm," which will be sung by a male trio with soprano obligato. Two dancers will also be employed. The set will be a colonial interior with the players in the cool, fluffy dresses and knee breeches of the period. The three-wall set is done in mottled orange and green, and carries three painted candelabra. The flames of the candles are cut out and these are backed by small amber lights to give real light. One dancer opens the number, the song following, and at the close a little girl will do a second dance to a continuation of the chief number.

Norma Talmadge in "The Sign on the Door" follows, and then a baritone will sing "Homing" by Del Riego. An old homestead exterior is used for this, with picket fence and set trees. Stage lights will be in red and amber to give a sunset glow, with green at the bottom to light the grass mats. An old woman is disclosed, seated in a rocking chair as the scene opens and the tenor enters singing the first line "All things come home at eventide." He embraces the mother and continues the song perched on the arm of the rocker.

Just make a note that this will form a splendid prologue to "The Old Nest" when that is released.

A Mack Sennett Comedy follows, and this gives place to the organ postlude.

This makes for a program of high class and yet not too strenuous for the hot weather.

Ask Greene, He Knows

Fred V. Greene, New York Paramounteer, has discovered a wall board, suitable for cut-outs and building lobby displays, which sells for 87 cents the 6 by 10 foot sheet, if ordered in lots of ten sheets or more. If you are a Paramount exhibitor and send him a stamped reply envelope he will probably be willing to slip you the news. He is not interested in the concern, nor is anyone in Paramount, but he was looking around for some material to use in his own schemes and the price is in such a glaring contrast to the price of other wall boards that they had to sprinkle ice water on him when they told him the price.

"Every Day Is Mid-Season"

When Rickards and Nace opened their Rialto Theatre, Phoenix, they did not consider waiting until cool weather. They figured they had the most attractive climate in the state inside the doors and that they could make that an attraction, so they booked in Tom Meighan in the City of Silent Men," called in John LeRoy Johnston, the Paramounteer for their district and told him to go to it.

Johnston used strect banners, ballyhoos, window work, heralds and all else he could think of, and they played to good business. Now Rickards and Nace watch the thermometers on the shady side of the street, kicking the glass off the top of the tubes and murmur "Every Day is Mid-Season." That's a good slogan for any manager. Go right ahead, no matter what the weather, and a cool house and exploitation will do the work.

SWIMMIN' HOLES ARE NOVELTIES IN PARTS OF TEXAS

Down there they have to turn the hose on the Rio Grande in summer to lay the dust, and H. A. Daniels had to make a lobby display to alibi Charles Ray in "The Old Swimmin' Hole" when he played that First National production

Selling the Picture to the Public

SURE, THEY HAVE BILLBOARDS IN BAYONNE; BUT STILL

No one will regard a billboard with the same interest that they will the identical paper pasted out of place. Paramounteer Fred V. Green, Jr., knows this, so he pasted one six-sheet on the curb in front of the Lyceum Theatre

Pasted the Posters Along the Gutters

Fred V. Green, Jr., Paramounteer out of New York, knows that the thing out of place is the thing most widely noticed, so he and I. Rosenblatt of the Lyceum, Bayonne, N. J., decided that a six-sheet for "The Wild Goose" pasted against the curb would attract some little attention.

You see the Lyceum is on the main street and all the busses and general traffic pass up and down the street. They can't help seeing the road, and in the road was the Wild Goose, honking lower than usual. They planned to strip either side with "It's a Paramount picture," but they ran out of paste and the stationery stores were closed, so they let it all ride for Cosmopolitan.

They made cutouts for the marquise—three of them, though two at the corners got the light at the wrong angle, and used stills.

Where there is a law against sniping it will be well to obtain the consent of the police to the violation, but where you can fix things this makes a great "just once" stunt. Try it some time, but hold it for a play worth while, for it is too good to waste on a straight program feature. Hold it for a special.

It's not new, for we recall having seen the theatrical strip of Broadway posted with half sheets flat on the pavement for several blocks, but it is so cold that it is virtually brand new.

Used Eighteen Tickets

Eighteen tickets were used by Leon J. Bamberger to put over a two page hook-up in Red Wing, Minn. There was a misspelled word in each of nine advertisements, and each store had two tickets to give the first two persons who rushed in with the correction.

The real kick in the stunt was supplied by the spectacle of a lot of people with newspapers in their hands rushing from store to store in the hope of finding one not yet visited.

Made Strong Appeal to Visiting Moose

Harold F. Wendt, of the Rivoli Theatre, Toledo, hooked in with the recent Moose Convention from every angle he could conceive. Most of the delegates were quartered at one of the 22 principal hotels, and in each the desk clerks were subsidized with passes to place in the mail box of each guest a postcard addressed, "Mr. Moose Delegate, Hotel, Toledo, O." This was done in reproduced handwriting, the same as the message, which was an invitation to come to the Rivoli and see one of the handsomest theatres in the country.

Hand Out Cards

Similar cards were handed to each person found on the street wearing the Moose insignia, a trailer of welcome was run all the week, and a boys' band, which came with one of the delegations, were made guests one evening and the fact announced by means of a hurriedly printed one sheet posted throughout the convention district.

It is not easy to get the delegates to a convention for the local committee supplies material for a complete program, but most of the time at the Rivoli there were more Moose than non-members in the audience, which proves they can be gotten if you go after them right.

Sold Circus Angle On the Fox Special

E. R. Rogers, of the Rialto, Chattanooga, knew that he could get more money for a circus story than he could for a girly show, and he knew that the Fox special, "Skirts," was really a circus story and not just a bunch of bathing beauties, so he rigged up the lobby for red wagon atmosphere and pulled a great deal more money through the window than would have been his had he let it run on the title and what the title suggested.

He put down tanbark for a flooring and had a painted pony and a ringmaster and a rider, and he even seems to have dug up a circus saddle from somewhere.

With the box office enclosed in a ticket wagon and plenty of colored streamers even a veteran circus man would have felt at home.

HOW A SOUTHERN ENTERPRISES' HOUSE PUT OVER "SKIRTS"

E. R. Rogers, of the Rialto, Chattanooga, knew that he could sell a circus story better than a girly story, and he knew that "Skirts" was a circus picture, so he got up a circus lobby and put over the Fox special to good houses

Selling the Picture to the Public

Local Stores Paid Advertising Bills

In these vacation days anything that helps a little helps a lot. John P. McConville, who Paramounts out of Boston, has been working a scheme to help the houses by persuading the stores to pay the advertising bills.

It's old stuff; merely an improvement on the page and two-page hookups, but it's an improvement, which is why it's here.

He simply applied the passes for misspelled words to an individual advertiser. He worked it in Fitchburg for the Universal Theatre, when that house played "Forbidden Fruit," and it worked again in Holyoke for "The Inside of the Cup" at the Strand.

In Fitchburg he got half pages in two local papers and in the Leominster sheet.

In each instance the store gave a large centre panel to the attraction and then announced that tickets for this attraction would be given those who discovered typographical errors in their advertisements. The theatre gave the passes and the stores paid the bills and found it a profitable investment.

In both towns an important window showing was a part of the plan.

Stores know that hook-ups help. They are glad to get in with the theatre. And the theatre that can get large advertisements without cost is fortunate. It cuts both ways.

Don't wait for an exploitation man to come around. You can engineer the stunt yourself and save time. Twenty-five or even fifty sets of passes can be better spared this time of year than can the cost of even a quarter page ad.

THIS HOLYOKE BUSINESS HOUSE GAVE A WINDOW AND ADS

John P. McConville, Paramounteer for Boston, hooked two stores to individual hook-ups with "The Inside of the Cup" at a cost of a few passes for misspelled words in the store newspaper ads. Cheap and effective

A Wire to Meighan Brought a Response

S. N. Brooks of the Casino, Greenville, S. C., worked the telegram stunt in a slightly different way and made a great deal more out of it than the ten dollars the stunt cost.

Five days before the showing of "The City of Silent Men" Mr. Brooks shot a wire to Meighan, asking him what he thought of the picture. Meighan was in the next morning with a night letter in which he referred to the trade paper reviews and expressing the personal opinion that it was the best thing he has yet done.

This was reproduced for the newspaper advertisement, then the wire was given the sign writer to copy on a beaverboard 8 by 9½ feet, which had already been painted up as a telegraph form. This was used as a banner in the lobby.

Just below there is a frame giving a copy of the telegram to the star and the original of his reply, the clippings from the trade papers, and two of the identification bills. This was a new idea in Greenville, and it put the stunt over.

The lettering cost $8 and the beaverboard was not charged, as it was possible to use it again. The remainder of the cost was for the wire to Los Angeles. It is cheap and effective advertising where it has not been done before, and vastly more effective than the mere lobby showing of the form. The size impresses with a sense of the higness of the play.

HE WIRED MEIGHAN AND MEIGHAN SENT AN ANSWER

How S. N. Brooks, of the Casino Theatre, Greenville, S. C., put over "The City of Silent Men" with a giant telegram and the press opinions to which the telegram referred. It cost less than ten dollars for the entire stunt

Hooked to the Post For "Too Much Speed"

Helping the Missouri Theatre, St. Louis, put over "Too Much Speed," Charles E. Raymond, the district Paramounteer, sent out a lot of postcards reading: "A message for you! Look on page 5 of the Saturday Evening Post, Issue of May 28."

The very fact that the issue in question was several weeks old, and yet not too old, helped the stunt. It necessitated a hunt for the issue, and most persons who received cards made an effort to hunt up that particular issue, because the appeal of curiosity is strong.

What they found, of course, was the story from which the film was made.

Got Something New For "Too Much Speed"

Evert R. Cummings, of the Fort Armstrong Theatre, Rock Island, Ill., did not make a campaign for "Too Much Speed" but he got out a red on white card which he tied to all auto wheels. This read "9,984 killed last year from 'Too Much Speed.' Think of your family and take them to see Wallace Reid's latest picture, 'Too Much Speed' at the Fort Armstrong. The coolest place in town. 3 days only, starting July 3."

Where you cannot swing the crusade, you can at least follow this copy with good effect.

Selling the Picture to the Public

THESE WINDOW CARDS ARE HOME MADE BUT VERY WELL DONE

The Orpheum Theatre, Roundup, Mont., did not feel that it could exploit even big pictures, but Rick Ricketson, Paramounteer, persuaded them to try it on a small scale and now that they know it can be done, they are going to do more

Local Art Posters Set Ball Rolling

Because the Orpheum Theatre, Roundup, Mont., is a small house the management felt that it could not exploit even "Deception" until Rick Ricketson, Paramounteer for Salt Lake City territory, came along.

He explained that exploitation was not spending a lot of money, but merely a matter of doing something more than ordinarily was done. The Orpheum had never done anything in that line, so Ricketson persuaded the management to try something.

Found Local Artist

A local artist was dug up, and he produced two very good designs. The cutout figure in a night gown is not a poster cutout, but an original design with fine, forceful lines, and it brightened up the window and helped sales both of tickets and clothing. The other card is not quite as strong, but it is distinctly good. With a little extra lobby display the effort so persuaded the Roundduppers that they came out in force, and now the Orpheum knows that it is not a matter of money but originality which counts for most, and after this it is going to exploit, knowing that it will get its money back.

Was Good Reason Why the Wild Goose Stuck

T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., does not believe in taking chances. He knows that live stock is better for lobby or street attraction than all the cutouts or stuffed animals you can find, so he sent out a goose and gander through the streets with a boy carrying a sign "The Wild Goose is the only animal that sticks to its mate to death." And to make sure the pair did stick together, he tied their feet. He wasn't going to have any goose make a liar out of him.

The stunt cost $2 and pulled up business for "The Wild Goose" about 20 per cent., which is a good return on the investment. This is a new idea for "The Wild Goose" and is worth copying.

Swift Lands Twice in Same Show Window

Harry Swift, the Albany Paramounteer, is still specializing in windows, but he gets results, and so you can't blame him. He takes the same joy over a new window convert that Billy Sunday feels in the folks who hit his trail. He's a regular exploitation missionary.

Recently he got after the Aeolian Agency in Troy for "Deception." They didn't seem to care about the pupling value of stills, but Swift showed them a sketch of a card reading "We practise no deception when we say—" and let them fill in with a puff for the phonographs. They also took some stills.

To their surprise they found that it brought people to the window, and when Swift came around a little later to tell them that "The Witching Hour" would be at the Griswold and that "A witching hour at home with the Vocallion" was the height of bliss, they almost kissed him, they were so glad. So he sends along the two photographs to prove what he can do.

HARRY SWIFT OPINES THAT HE MUST BE GOOD IF HE CAN PLAY RETURN DATES LIKE HE DOES IN THIS WINDOW

The Albany Paramounteer took the belt line up to Troy and persuaded the Aeolian agency to use the good old "We practice no deception" window card. He threw in a bunch of stills along with the idea and they liked it so well that when he came up again for "The Witching Hour" they announced that a Witching Hour was one spent with a Vocalion—and took some more stills

Selling the Picture to the Public

Once More Figurines Advertise in Seattle

A. Mike Vogel believes that sometimes lightning will strike twice in the same place, if it can be coaxed, so he repeated the clay model stunt used for "Idols of Clay" for "Deception."

But he knew he would have to do better than last time to get over right, so Archie la Ferniere got busy and built up on the scheme. He modeled the figures from characters in the play and then showed them alongside the stills of the same players for the purpose of comparison. This, as already pointed out in the Collins' stunt, makes people study and therefore impresses them more strongly.

Built Up a Lamp

Another new angle was taking the electric lamp shown in the reproduction and making a design at the base of this. It helped to gain interest.

You may not have a slay modeler on your staff, but listen. Every toy dealer handles modeling clay put out under one of several names. He will be glad to hook up with anything liable to promote the sale of the prepared clay. Don't offer prizes for the best models prepared from clay purchased, for that will get you into trouble with the authorities, but offer prizes for the best plastic models in any medium and you can hang the window on the dealer on the proposition that he will share in the sales. Put out sills two or three weeks in advance, if you can get them that early, and give a prize to the best model of any figure the artist may select. You will get enough models to hit all the good windows in town, and you'll get several hundred dollars' worth of advertising.

You must create business this time of year. Here's a simple and efficient aid. Use it.

Use Exploitation Wisely

CLAY MODELS WORK AGAIN IN THE PLACE OF THEIR ORIGIN

A. Mike Vogel takes a repeat on the "Idols of Clay" stunt for "Deception" and finds that the second use works even better than the first, possibly because the idea was more elaborately put over than the first time out

Perambulator Hooked to Marquise Display

A. Mike Vogel, who is a hustler if he does part his name in the middle, helped Charles F. McManus, of the Colonial Theatre, Tacoma, put one over for "The City of Silent Men."

The Paramounteer suggested a night city outline for above the marquise of the house, to be repeated on a truck which perambulated the city. The latter carried the same sky-line design which at night was illuminated from within, six auto searchlights providing the illumination for this and the central panel, which rose above the buildings. All of the windows were lighted at night as well as the lettering, and the effect was brilliant.

The big idea, however, was connecting the truck with the marquise display. The truck, by the way, cost nothing, the local agent gladly supplying this inreturn for the advertisement on the rear, which gave him more than he could get from an all-auto announcement.

THIS HOOKS THE PERAMBULATOR TO THE MARQUISE DISPLAY

Mike Vogel and Charles F. McManus, of the Colonial Theatre, Tacoma, collaborated in this display for "The City of Silent Men." The lettering and windows are cut out and lighted from within when it is dark enough to count

Begged for Encore on Buried Sentence

Because of the success of a buried sentence stunt when "Wet Gold" played at the California Theatre, Los Angeles, the Express sought a similar hook-up for "Excuse My French," because it found that the stunt had pleased the readers and made a hit with the advertisers.

In case you overlooked it the first time, here is the idea: The newspaper buries words in the classified advertisements and these words when found and reassembled, form a sentence. That for the last stunt was "The California Theatre announces Vivian Martin in 'Pardon My French,' adapted from Edward Childs Carpenter's 'Polly in the Pantry'."

These words are set in various want advertisements and are marked by parentheses. For example, one might read "Cook for small family. Must be able to (Vivian) do plain laundry work." The words are not buried in their regular order, but are completely jumbled. This makes the reader study until the sentence sinks in.

Passes are given the successful contestants and the house gets a further return in the daily stories the paper runs on the contest. This may be made a one-time affair or run over a period of days, a few of the words appearing each day. The latter is the better plan if the period does not exceed one week.

Selling the Picture to the Public

"The Old Nest" Lobby Singularly Inviting

One way of spoiling a picture is to advertise it like a dime museum show. The Goldwyn company, when it planned the lobby decorations for "The Old Nest" at the Astor Theatre, New York City, must have had this in mind, for the lobby is cool and inviting instead of being overcrowded with a lot of painted enlargements and hot looking drapes.

Cool Decorations

As recently told, the chief decoration is artificial, apple blooms on real branches, and the white and pink looks twice as cool from the sidewalk to a prospective patron as would a lot of stills. You feel that you want to go in and cool off. In the evening pink lights are thrown on the blooms to enhance the effect, the source of illumination being concealed.

The only paintings are three enlargements and the door panels shown, with a set of extracts from the criticisms of the local papers, all of which treated the production most kindly.

At each performance postcards are distributed to patrons, which the house offers to mail after they have been written and addressed. From 500 to 600 cards are turned in daily for mailing, but this probably does not represent the full use of the cards, for many of them are probably written later and privately mailed.

A check made shows that cards have been sent not only to every state in the Union, but to several foreign countries, and it gives a unique publicity. During the Dempsey-Carpentier experiment the out-of-town cards were especially numerous and the record of mailing was greatly exceeded; all of which will redound to the advantage of the local houses when the film is generally released September 11.

Exploitation Expert Is New Profession

Jame J. Hartlove, of Baltimore, sends in some samples of his work and writes that he is doing stunting for any theatre which may require his services. If the demand for exploitation keeps up, there should be a good field in the cities for free lance stunsters.

Dollar for "Passion" Was Small Town Mark

W. A. Partello, of the Opera House, Mansfield, Ohio, read of the fight for "Passion" between Loew and Allen in Cleveland, which had tied up the film, and he made that his selling point for the First National release in Mansfield, advertising that he would show the picture over which Cleveland managers were fighting.

Sold Them All

And he made a dollar top, though there were comparatively few of the 900 seats that sold at this price, but he sold them all, for people wanted to be able to go into Cleveland and brag to their friends that they had seen what the Clevelanders had not yet had a chance to look at.

With an agumented orchestra and a careful production Mr. Partello made the show look worth the money, and he broke the cash record, though he did not equal the attendance record, which is still held by "The Kid," which sold for a lower top.

FOUR INTERESTING STUDIES OF THE LOBBY EXPLOITATION FOR "THE OLD NEST" IN NEW YORK

The top pair show the inside doors, with paneled pictures and with the opinions of "Father," "Mother," "Sis" and "Brother." Below are details of the lobby dress, including the papier maché tree trunks with real branches and artificial apple blossoms, which give a most attractive vista from the street and pull in many patrons from the hot pavement. The Goldwyn experts have been careful not to overdress the lobby

Selling the Picture to the Public

Vibration on Screen Caused by Lake Waves

No matter how good the projection at the Casino, Kelly's Island, there is bound to be some vibration on the screen, for the picture is thrown on a sheet moored some feet from the shore, and the lap of the water moves the screen.

Arthur Himmelein, who conducts the amphibious theatre, is manager of the Lakewood Theatre, Lakewood, O., a suburb of Cleveland, but he was born on Kelly's Island, which is about 14 miles out in the lake. Last year he decided to give the summer population the best brand of pictures. The casino is a dancing pavilion, with a broad veranda on the lake side, and it is here that most of the spectators sit, the overflow finding accommodations in the space between the Casino and the shore.

Opened With "Dinty"

He gets the pick of the season's First Nationals, opening this year with "Dinty" and the aquatic show is tremendously popular. The idea has a distinct missionary value, for by showing the best, Himmelman sends the visitors back to the mainland with an appetite for First Nationals.

The water screen is not new. We believe that Percy G. Williams was the first to use it some 16 or 18 years ago. At Bergen Beach, the New York shore resort on Jamaica Bay which he and Adams, the chewing gum man, were interested in, he presented "Pinafore" one year, with the singers on a platform out in the water, masked in as H. M. S. ship. The following year, having nothing else to do with the water stage, he put up a screen and gave a free show of the old 50 and 100 foot lengths then current. The idea has been used by other water resorts. There is one at the Lumina, Wrightsville Beach, N. C., and there was and possibly still is one at Brighton Beach, New York, and we think there is one in Denver.

Gaod for Summer

It makes a strong summer attraction and the idea is worth copying if there is none in your vicinity. Where possible the screen should be on piles, but at Kelly's Island the drive of the ice when it breaks up prevents this and necessitates the use of a float.

Mr. Himmelin also stages a similar show for the Cleveland Yacht Club, the lawn being the auditorium in this case.

Vogel Cashes in on Recent Pirate Scare

Amike Vogel, Seattle Paramounteer, read in the newspapers about the pirates who are supposed to have captured a lot of ships since the first of the year. After that he did not stop to read the ball scores, but scuttled through the streets, breaking all traffic regulations, to read the Strand Theatre where "Buried Treasure" was playing.

He went into executive session with the management and then went back to the office and bought another paper and found out whether or not Babe Ruth had batted a homer the day before.

THE PIRATE TIEUP

And in the interim the Strand hustled to get out this wall frame, which is more forceful than grammatical. It arrested attention and tied up the Marion Davies picture to the news of the day—and you cannot ask a better tieup than that.

A. Mike may get flossy with his name, but he is there with the goods when it comes to exploitation, and he knows that if you can land a connection with a big news story, you can let the rest of the stuff ride. We wonder how many others got the big idea too.

Saves Financial Neck . Fighting a Slump

Sometimes what looks like trouble turns out to be a blessing in disguise. In earlier years Tom Berta, of Rock Springs, Wyo., used to drift through the summer figuring out that the cool weather in the fall would pull his business back and make him whole on his summer losses. He figured on losing steadily for three months in the year and making the other nine months pay the bills.

Then he built his new house, the Rialto, and along came a slump that hit him the first of May instead of in June, and a slump in a $200,000 house is different from a slump in a 300 seater.

He figured that it was up to him to get business no matter what the temperature. He was using Paramount stuff and he felt his shows were good enough, and that it was up to him to get the people to come. He could at least go after them.

For one thing, he started a farmers' matinee. Twelve houses in town each paid $10 a week for the tickets they wanted. No seats were sold. You had to get your tickets from the merchants, and they were giving them out to rural customers. Then he sold another matinee to a local institution, and he was certain of $240 that was like money picked up in the street.

And, better still, he made a certain percentage of these free matinee fans his patrons on other nights, when they had to pay. He got them in, persuaded them the house was cool, and they came when the cashier was on the job.

He kept his house really cool and had a big suction fan concealed in his lobby to make a draught there. As a result he is making money in the hot months instead of standing a loss, but he is working every conceivable tie up from the American Legion to the Rotary Club.

Still Works Well

First National's production of "Peck's Bad Boy" lends itself well to exploitation through the free matinee, and the stunt is being worked with success all over the country. In Albany the Knickerbocker Press have a Monday afternoon treat to the children in the orphan asylums, and gave big spreads for several days before the showing as well as a splendid story of the event, in which they had to boom the play to get their own credit.

It gives a tremendous amount of space for a comparatively small investment in tickets and is at once simple and good publicity.

YOU HAVE HEARD OF SEAGOING HACKS. BUT HERE IS A MARINE PICTURE SCREEN

Arthur Himmelein, af the Lakewaad Theatre, Lakewoad, O., was born an Kelly's Island, out in Lake Erie, and each summer he takes his vacatian by catering ta the islanders and their visitors with the best pictures he can dig up. They sit on the shore and an the porch af the Casina and the picture is thrown an a screen moored in the water. The cut shows the screen lawered. It is hoisted up for exhibitions

Selling the Picture to the Public

Hook-up Page Ran Away from Frost and Turned Itself Into a Section

ROBERT C. FROST, who is assistant to C. D. Cooley, of the Consolidated Amusements, Tampa, one of the Southern Enterprises units, has been doing some exceptionally good work for the houses, but they had him winging on "The Traveling Salesman."

Frost, under the tutelage of Lem L. Stewart, with his own inherent knowledge of publicity, is a firm believer in the reciprocal advertisement. He doesn't try to horn in on a window and then brag that he got it all. He puts his stuff in with the idea of also helping to sell the goods of the merchant who owns the window. The result is that when he works a stunt, he can always go back and take an encore.

When they booked in Fatty Arbuckle, Frost thought it would be a good idea to get a double truck. He went after one of the advertising men on the Tampa Tribune and sold the idea to him.

Sold the Solicitor

The solicitor was thoroughly sold and started right out to get the two pages. Later on Frost ran into his friend and asked how it was coming along.

"Fine," was the enthusiastic response. I've sold four pages already and more to come."

When Frost got his breath back he explained that he only wanted to get enough to fill the double truck, saving the rest for some other time. He didn't believe in shooting too big a gun. But the solicitor had done his work too well. No one wanted to come out, and others wanted to come in. To arbitrarily cut down to two pages would have spoiled some friendships, so they let it run as it would, and the result was that the hook-up was most as big as Fatty himself.

The net result was that the Tribune came out with an eight page section of which six were solidly hook-ups with an overflow meeting on the seventh page.

He seems to think that he oversold, but we believe that he will find that the runaway was the best thing that ever happened to him. The original double truck carried thirteen advertisements and the house display. The section carried thirty-four direct hook-ups. All of the ads were well written and apparently will help the business of the various concerns.

Frost will never find a time when he cannot get thirteen of these thirty-four advertisers to come in with him again.

More than that, most of the thirty-four will be ripe for other hook-ups, such as windows, special distributed matter and the like. He held a revival meeting instead of a bible class and he converted the entire town instead of just the few and we think he will find in the long run that it paid him far better than would the double truck, and will have results that will reach well beyond the run of the current attraction.

Don't ever be afraid of overselling. It can't be done.

Had Two Story Cutout for Bad Boy of Peck's

Paul E. Noble recently covered the big electric sign on the marquise of the Liberty Theatre, Portland, for a First National attraction, and he liked it so well that he took an encore for Jackie Coogan in "Peck's Bad Boy." When you allow for distance, you can figure that this was about two stories high, or close to twenty feet, and yet it was lettered so that it could be read away down the street instead of being covered with a lot of small chatter about the play.

Noble figured that the art posters in the lobby would tell all about the play and that all he needed was some big smash to emphasize his small work, and he certainly put it over, for there were crowds at every show and they all laughed, from the small boy to the grand dads. That's why you see only one man in the picture. The rest of that part of the town is inside looking over the show.

This Exploit Led to a Paramount Hook-up

Getting a single stunt led to a permanent hook-up. The Circle Theatre, Indianapolis, which does very little stunting, framed a scheme for "The Girl in the Taxi."

A girl in a startling dress, masked and carrying a walking staff on top of which was a small cage containing a canary, walked about the business district all the week. When she had attracted a crowd a taxi, which had been following, would drive up, she would step in and pull down the blinds. On the curtains were "I am 'The Girl in the Taxi' at the Circle this week."

A yellow taxi was used, and the Yellow Taxi line permitted the theatre to place cards in the windows of all its cars. These were printed on both sides to reach passengers and public. This was intended for a one-time stunt, but the company offered to permit the use of similar cards every week in return for a small advertisement in the house program, and naturally the Circle jumped at the chance.

Broke All Records with Plane Stunt

John D. M. Jones, of the Crystal Theatre, San Angelo, Texas, is not going to let the other house get away with all the credit for doing things. He sends in a copy of the San Angelo telephone directory with the advertisement of his house on a colored insert in the centre of of the book. Just to make it interesting, the lower half of the sheet is a coupon good for admission when accompanied by a paid ticket. When the subscriber tears off the coupon he simply has to read the rest, including the "For today's program 'phone 1265." This is clean work and should interest others.

Lately for "The Skywayman" Mr. Jones copied the Denver stunt and had the fuselage of a plane brought up the main street under its own power with banners reading "See 'The Skywayman,' 'the picture that Omar Locklear lost his life while making." The aviator had another plane, so he left this in front of the theatre, where he could make a noise with it at show times, and shyhooted with the other, dropping handbills.

To play safe, he did not make a price but played on a percentage, giving the aviator a percentage of the gross. And he could afford to, for it put the record ahead by more than $200.

They raise live ones in San Angelo, very evidently, and Jones and Whitfield are in a good natured rivalry as to who can do the most. That's the way to have it.

Pretty soon cold weather is coming. Plan now a succession of big films and big stunts to bring out the people who have been away on vacation or who have stayed at home instead of coming to your show. Start them right!

SURE, JACKIE COOGAN IS A BIG ATTRACTION! LOOK!

Here is he bigger than the Statue of Liberty, but then this is the statue used in front of the Liberty Theatre, Portland, Ore., and not the one in New York Bay. It brought a lot of customers in to see "Peck's Bad Boy"

Selling the Picture to the Public

THEY TRUSTED FATTY IN THE WINDOW WITH THIS PRETTY GIRL

Another of L. C. Hollowar's really clever stunts for the Theato Theatre, Anniston, Ala. It cost three dollars and twelve passes, and it boosted the attendance something like twenty-five per cent. The best part is that it helped the store, too

Fatty in Window Is in Pleasant Company

L. C. Holloway, of the Theatro Theatre, Anniston, Ala., got a good display for "The Traveling Salesman" in the window of the Anniston trading company. He took two cutouts of Arbuckle, one of which is not for the current film, and placed them in a window with a cutout of a pretty girl behind the counter. The window shelves were dressed with the usual array of stuff. a country store will carry, all carefully priced in country store fashion.

The cutouts cost a dollar and two dollars were spent for accessories, making the window cost a total of $3. It sold both the show and the stock.

This is an excellent example of real co-operative work. The general effect sells the idea of the play. That is the first impression the spectator gets, and it sticks. Then he stops to examine the stock. It is an amusing lay-out, different from the usual city display. It looks strange to urban eyes and they study it.

It's all stuff people use daily, and then go in and buy. Put that same jumble of stuff in a window merely as a display of goods and not one person in a hundred would give it more than a passing glance, but as a part of a tableau it holds the attention and gains careful study, which gives the store an even greater benefit than the theatre derives. That's what co-operation means and the next time Mr. Holloway comes around with an idea he will be welcomed.

Caters to Kiddies

One of the best things Willard C. Patterson, of the newly opened Metropolitan Theatre, Atlanta, has done, is the establishment of special Saturday morning performances for children to which an admission of ten cents is charged. The show is started at a quarter to eleven and is over in ample time to clean the house for the regular opening at half past twelve.

Charles Ray in "The Old Swimmin' Hole" was the first attraction and this is to be followed by other First Nationals and other films which should especially appeal to the kiddies. But the idea is to entertain them, not to educate, though some educational stuff can be slipped in.

Auto Club Hand Out for "Two Much Speed"

Charles E. Raymond, of the St. Louis Paramount office, is the latest exploitation man to swing the "Too Much Speed" campaign in a big city to help put over Wallace Reid. He used some new angles, including the borrowing of a Franklin car of the model of 1904, which was guaranteed not to make "Too Much Speed." The car was run around town with a sign to this effect and lightened the campaign with a laugh.

Hooked Up Accessories

Another little stunt was getting a window from an accessories agency by pointing out that the headlight on the car in the six sheet was one of their make. A sign tacked to a cutout from the six read "Stewart spotlight used by" and an arrow pointed to "Wallace Reid" in the actual poster.

The St. Louis Auto Club was hooked up to the campaign and stood sponsor. The large hands were placed on all of the signs erected by the Club for several miles on every road leading out of town, and twenty thousand small gummed stickers were ordered. These were not only placed on windshields, but were given tradesmen to use as seals for their packages. Fifty thousands hands, not gummed, were used for heralds and distributed in a variety of ways, two large laundries including them in all packages sent out.

The hand cutouts are suplied by Eli M. Orowitz, who had the original die made and who supplies the others at cost, which saves the expense of cutting a die; no small matter.

All of the usual stunts were worked, but these recited are new. In the course of time a "Too Much Speed Campaign" will require two secretaries to keep tabs on the stunts if they keep coming in.

Beat the Game

Generally a manager buys the bags the grocery stores use for advertising films. That's the big idea of the stunt. But Hal Whitfield, of the Liberty, Beaumont, Texas, has a persuasive tongue, and he got a 10,000 bag distribution from the local grocery by merely paying the cost of the printing for "Home Stuff." He thought up some good text linking the groceries to the merits of the other "Home Stuff" and it went over.

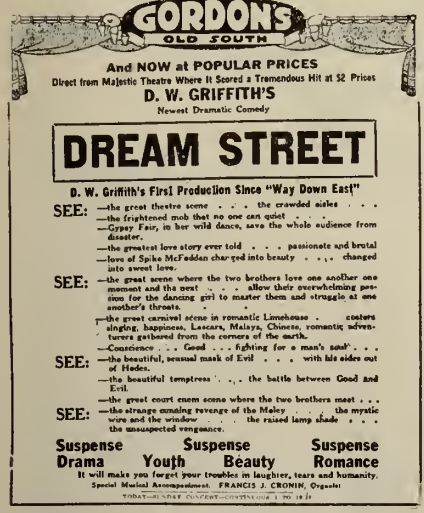
NOT EVEN THE VETERANS ARE SAFE FROM THE EXPLOITATION MAN

This automobile is seventeen years old and was loaned to Charles E. Raymond, St. Louis Paramounteer, to help along the speed campaign. It is a Franklin car of 1904, and is guaranteed not to make too much speed

Selling the Picture to the Public

This Boston Display Beats Earlier Style

Recently we printed an advertisement of the Boston first run house on "Dream Street" as an example of how not to do it. This display from Gordon's Old South Theatre shows how they picked up the picture on a second run and advertised it picture fashion. There is pretty nearly as much text in this as in in the other display, but it is handled so that it can and will be read. The "See" style of appeal is old stuff, but it is always good, and it works particularly well on this picture. It brings the spectator into the house in a proper frame of mind; which is something the dramatic house advertising did not do. This display is not pictorial or sensational in its type arrangement, but it presents a good appeal in a clean fashion, and we think that it sold tickets in excess of the other announcement because it went at the picture public with an appeal it could understand. And while


GORDON'S
OLD SOUTH
And NOW at POPULAR PRICES
Direct from Majestic Theatre Where It Scored a Tremendous Hit at $2 Prices
D. W. GRIFFITH'S
Newest Dramatic Comedy
DREAM STREET
D. W. Griffith's First Production Since "Way Down East"
SEE: —the great theatre scene . . . the crowded aisles . . .
—the frightened mob that no one can quiet . . .
—Gypsy Fair, in her wild dance, save the whole audience from disaster.
—the greatest love story ever told . . . passionate and brutal
—love of Spike McFadden changed into beauty . . . changed into sweet love.
SEE: —the great scene where the two brothers love one another one moment and the next . . . allow their overwhelming passion for the dancing girl to master them and struggle at one another's throats. . . .
—the great carnival scene in romantic Limehouse . . . costers singing, happiness, Lascars, Malays, Chinese, romantic adventurers gathered from the corners of the earth.
—Conscience . . . Good . . . fighting for a man's soul . . .
SEE: —the beautiful, sensual mask of Evil . . . with life sides out of Hades.
—the beautiful temptress . . . the battle between Good and Evil.
—the great court room scene where the two brothers meet . . .
SEE: —the strange amazing revenge of the Maley . . . the mystic wire and the window . . . the raised lamp shade . . . the unsuspected vengeance.
Suspense Suspense Suspense
Drama Youth Beauty Romance
It will make you forget your troubles in laughter, tears and humanity.
Special Musical Accompaniment FRANCIS J. CRONIN, Organist
TODAY—SUNDAY CONCERT—CONTINUOUS 1 TO 11

GORDON'S DREAM STREET

it is not sensational, it is an excellent example of clean type work with an appeal. Paneling the title gives all of the kick of a strong hand lettered title, and the only possible comment that could be made is that it would have been better to have taken a couple of extra picas to give more prominence to the Grtffith name, and as against this it may be argued that previous advertising has so thoroughly identified the producer with his play that the title alone will suffice. The Gordon houses are doing fine work now, but this is exceptionally good because it is clean and effective.

—*P.T.A.*—

Sold on Portrait Got the Story Over

Crandall's Metropolitan Theatre sold Harold Lloyd on his picture and little else but the title, and put it over strong. It took a space of 140 lines deep to get the picture over, and apart from the use of all capitals at the sides, this arrangement is so good as to commend itself to others, but if you follow the style, remember to tell the compositor to use upper and lower case if he wants to spend next Sunday with his family and keep outside of a box. All capitals are always a crime, and twenty-five lines of this stuff entitled Nelson Bell to commit justifiable homicide and we'll come over and testify on his behalf. Of course the picture is expected to sell the title, but if there is any use in putting anything at the sides of the cut, it should be in lines that the reader can get without hurting his eyes. There is not a printer in the business who does not know that all capital lines are bad, and yet there is not a printer in the busi-

THE LLOYD PORTRAIT

ness, it would seem, who does not use them now and then. Upper and lower might not look as well, but the big idea is to sell tickets to people who like Lloyd, and this is more important than making the space look pretty. Handsome is as handsome does, and doing means selling tickets in this case.

—*P. T. A.*—

Sells Many Angles in a Single Space

This hundred lines across four for the Liberty Theatre, St. Louis, a Fox house, gives several selling angles to the Griffith production. In the first place the character portraits at the left sell the idea of the cosmopolitan

FOX-LIBERTY
DELMAR
GRAND
A New Epoch in Motion Pictures
D. W. GRIFFITH PRESENTS HIS NEWEST CREATION
"DREAM STREET"
SUGGESTED BY TWO STORIES BY THOMAS BURKE "LIMA OF CHINATOWN" AND "THE SIGN OF THE LAMBS"
The Cast Includes
AUGMENTED ORCHESTRA AND ALL EFFECTS EXACTLY AS PRESENTED IN NEW YORK, BOSTON AND PHILADELPHIA

THE ST. LOUIS "DREAM STREET"

nature of the production, the type sells the unusualness of the story and the circular cut at the right sell on the Griffith name, while the circular seal sells the title. A great deal depends upon the manner in which this production is sold. It is out of the ordinary and must be offered as such. You cannot simply say it is a Griffith production and let it go at that. You must suggest the oddity of the theme in your selling talk and bring them in prepared for something unlike other pictures or they will not be certain whether or not they like it. It is one of those productions you must sell on oddity, and unless you do this, you are apto to lose, even though you may get their money. The Fox has done this nicely and in small compass, for 400 lines is not much to use for an advanced price story.

—*P. T. A.*—

Mixed Color Scheme for Best Results

We think this Rivoli space from Portland, Ore., would have been better had they reversed the color scheme and used the white band for type with black on the corners. It would have been better still with just a narrow band of black on either side of the type, with only the signature in reverse. The most prominent announcement is the twelve point space below set in type. This can be read without discomfort and it gets over twice as well as the white lettering. The weather is getting too hot for heavy blacks and a cooler layout will sell bet-

TOO MUCH BLACK

ter. Black is always hot and heat is the last thing you want to suggest in an amusement advertisement. Keep it cool and you'll help keep business up.

—*P. T. A.*—

Cuts His Prices to Hold His Patronage

The Grand Theatre somewhere sends in an interesting calendar. We do not know just where for the postmark is illegible, but we imagine that it comes from A. L. Middleton, of Du Queens, Ark. At any rate this is a calendar for June and it announces a cut of 33 per cent. in prices for the summer, putting it up to the patrons in this text:

"A thing it takes nerve to do is to offer such attractions as listed hereon at the above prices. Can we do it? We can if you come often enough. But if you are going to pick out a few nights and go only the usual number of nights each week, it can't be done. Expense has not decreased. We are cutting the price one third. Patronage must increase 50 per cent or we will be compelled to go back to higher prices July 1."

It is just another application of crowd psychology. The manager will not take in any more money on a fifty per cent. increase in business at the smaller price, but he will play to good houses instead of small ones, and

Selling the Picture to the Public

people like to go where the crowd goes. It will make him no more money, but it will preserve him from losing some, and that is what is after.

Another feature is the offer to admit any woman free for a two cent war tax who will preserve the program for the month and present it for the last attraction, which happens to be "Something to Think About." This is old, but it is so old that it must be new to many.

The program is a well planned sheet about 9 by 20 inches with space for the date, attractions, number of reels, stars, and a three or four line reader on the main story. If the Grand loses money through the summer it will not be because it did not try. Keep your crowd coming and you will keep business up. If the crowd drops off it will keep on dropping until you have very little left. Fight for them to the last gasp if you want to hold the summer business again in the fall.

—P. T. A.—

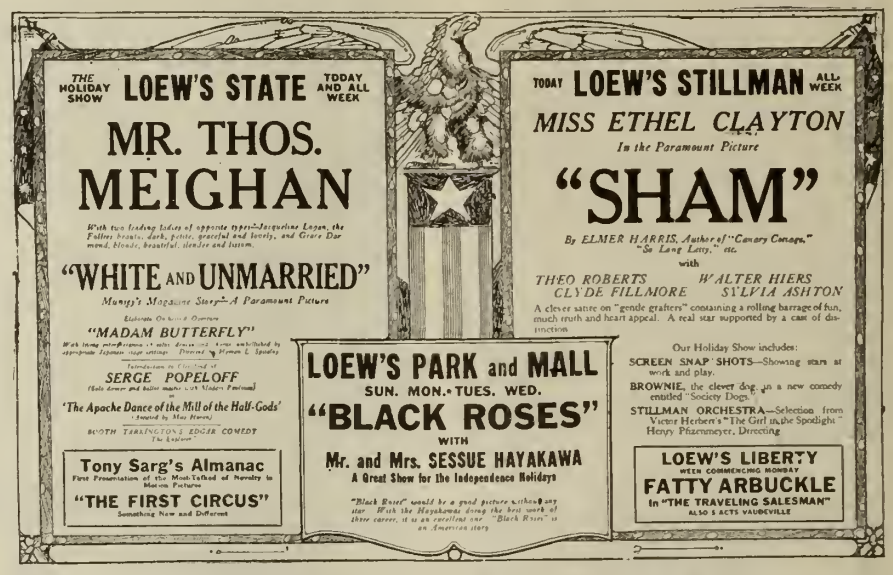
Stuffing with Type Repels the Reader

Every time you fill an advertising space too full of type, you cut down your chance of selling the story to the reader. If you saw two theatres side by side, one with a clean, attractive lobby, with stills and posters nicely framed, with the floor kept clean and the walls washed down, and the other slovenly and unkempt, which house do you think would get your money? It is the same way with advertising. Consciously or otherwise the eye passes over the unattractively set advertisement to rest on the more pleasing displays.. It is the same

AN UNATTRACTIVE SPECIMEN

way with advertisement, and this announcement of the Liberty Theatre, Detroit, is not well calculated to make new business. The patrons who know the house will be interested in the coming features, but the newcomer will not figure that a theatre with a poorly set display will give a good entertainment, no matter what the announced attraction. This space is too crowded and too black. It is three fifty-five lines, but it looks smaller because it is stuffed so full, and it looks unattractive and unconvincing. For one thing the house has tried to advertise two programs, giving the lower third to Priscilla Dean in "Reputation." This is a subject worthy of big advertising, but not in a space belonging to Meighan. The underline should have been set in not larger than eighteen point, and a twelve point would be better still. It should be set in a lighter type than this used, and in type rather than hand lettering, because lettered, it suggests part of the current bill. You cannot advertise two shows in a single space without hurting one or both, and generally both are sufferers. Get them in to see your next show, and then sell them on the coming attraction, but if you split your appeal, you will inevitably split your business, as well. Do one thing well, and then take up the next. If you take a sufficiently large space to run a weekly program, that is another matter, but if you have only two attractions and try to serve both, you will sell neither to the fullest advantage. This is a rule to which there are few exceptions, the one exception we can think of being the use of a small attraction the early part of the week; something so small you do not expect to sell it to advantage. Then it is permissible to drive on the show you feel will pull all the money for the week, but Meighan is not a slide star, and you can play him to the limit with advantage. It would have been better to have splite the space, using one division for Meighan and then, in a separate announcement telling of the coming of "Reputation." That would not have detracted from the Meighan play and would have created a distinctly favorable impression for the attraction to advantage, you get your possible patrons where you can talk to them with heralds and slides for the second half bill, but if you sell them too strongly on the second half, before you sell the first half, they may hold off and then forget to come later in the week.

—P. T. A.—



THE CLEVELAND HALF-PAGE COMBINATION AD

Cleveland Ads Down But Effect Is Good

Lowe's Theatres, Cleveland, have cut down their ornate drawn displays in half pages and now make a single half page carry all of the houses, yet they still get a good display for three of the attractions, though the Liberty suffers a little, away down in the corner. The State and Stillman get all they need and the Park and Mall fare almost as well, and the space bill is about one-third of what it was, not to mention the art work. Just as a matter of fact we think that this space in all type is really very much better than some of the drawn designs they used. The half page combination carries all of the announcement necessary, and a pretty picture would not sell much more. It is a big drop from the half pages each, but if they hold to this regularly, the splashes will soon be forgotten and this will serve just as well. Those Cleveland ads were the prettiest in the country, but they were not essential to the prosperity of the houses, for they were larger than was really necessary. With the Allen down to quarters, the papers are losing some income, but the houses are effecting hot weather savings which probably are important.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Small Type Displays the Important Lines

Nelson Bell, of the Crandall theatres, Washington, D. C., knows that he can say a lot and still get good display if he will hold down all but the important lines, so the name of Marguerite Clark stands out in this three 135 lines for the Metropolitan as though it had nothing to fight instead of a couple of hundred words each above and below. The star name runs rather far down the space to conform to the best rules, which name the top third as the place for the important message, but the heads break in there, and to place it just below the signature would tend to kill it off, so he breaks the rule to get a better effect, and rules are made to be broken—intelligently. At that we think the cuts would have been better pulled further toward the sides. Just the faces would have been better, for the drapery is not needed. This, however, is easier to be seen after the advertisement is made up than when it is being visioned mentally. We like Bell's formula. First he tells enough of the salient situation in the story to gain interest, then he breaks off to announce the star and goes on to give the production details. It's nice work; not by any means the best he has given us, but still good and we are criticizing it not to find fault, but

Selling the Picture to the Public

to point out where it might be improved against future use of the same material by others. It should be noted that effective use is made of well leaded italic in an eight point size. It is light and graceful, yet prominent and easily read; rather more easily read than would be the same amount of copy in Roman or full face. Those Washington printers are on the job and know that an advertisement does not have to be as black as it can be made to be effective. The average printer scorns to use body types in an advertisement. He feels that only display faces may be used and more than one awful botch is directly to be traced to this widespread error. Display faces are made for advertising use and are necessary to good display, but it does not follow that all lines must be set in display, and it frequently happens that a much better result is gained from Roman or italic. As you look at this space you get the big idea at the first glance. Metropolitan offers Marguerite Clark in "Scrambled Wives." If that gets

BELL'S NICE EFFECT

you, you can stop at the rest, and probably you will, for the space invites you instead of scaring you off. Some advertisements fairly scare you away, and defeat their own aims. Others pull even the unwilling. We wish Bell would take a compositor and spend a few weeks in Pittsburgh.

—P. T. A.—

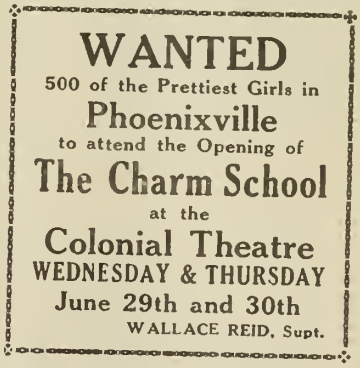
Fox Detroit Theatre Kills Slump with Ads

W. D. Schaefer, of the Washington Theatre, Detroit, sends in some displays which brought him better business than he has any right to expect in hot weather. We reproduce the best of the three, but it is not much better than the second choice and the other is a good third. In other words Mr. Schaefer is a consistently good advertiser and not a "flasher," with one good space to half a dozen failures. The reason for this is that he studies his attractions, finds the best selling point and then proceeds to offer that to the amusement investing public. In the "Colorado Pluck" he figured that the contrast between east and west gave him the best appeal, and he plays this up with two styles of clinches which do not mean a lot, and two clean-cut pen and ink sketches which do, with the text "From a Colorado Mine to New York's Gay Life." To those who do not know what the gay life along Broadway is the saddest thing outside of a professional comedian, the appeal is strong. Good work has also been done in the circle in the centre. The use of half black serves two purposes. For one thing it keeps the big feature from the smaller lengths, and for another it gives a more striking effect than would an all-black circle, which would be too heavy, in that space, especially in summer, when too much black is not as desirable as it is in winter. Just enough black should be used to lighten the whites and not enough to overshadow them. Some black mass makes the white more brilliant. If too much is used the white merely serves to make the blacks still blacker. Another example shows about a third of a circle in black with the star, William Farnum, in white and the title, "When a Man Sees Red" in black on white. We do not like this as well, for we believe that star and title should run in the same color. Half of the space is given a Sunshine comedy, which serves precisely the same purpose as the gay life appeal in the advertisement reproduced. The third is a reverse showing Bill Farnum in the fuzzy whiskers he wears in "Riders of the Purple Sage." This is not distinctive, but a fuzzy Farnum is a sort of trade mark and you know that you will see a story of much action when you see the familiar pose which has been largely used since "Les Miserables," so the picture sells. This is in reverse, except for the added attractions, which are black on white, but the reverse lettering is all large enough to be read, which saves it from criticism. It's all good work.

—P. T. A.—

Jasper Tries Stunts for "The Charm School"

After being asleep (more or less) for a long time, Jay Jasper Emanuel is working with real hustle to regain the reputation he once enjoyed. He is sending in novelties in every mail and most of them are good. One of his most recent for the Colonial Theatre, Phoenixville, Pa., is a small card the size shown, which was thrown out for "The Charm School." To back this up he had miniature folders reading on the face "What I Know About Women, by Wallace Reid, star of 'The Charm School'." The inside was, of course, printed up with the single word, "nothing." This is an old stunt, but it is still good for a laugh where it has not been seen for a year. Never mind whether you like it or not. Your public will think it good, and they are the ones you seek to please. Jasper also used the fake prescription blank, but he did not adapt this very cleverly. This works best where it can run for some title like "Midsummer Madness," and Jasper used it for "Dream Street" without any especial adaptation, the prescription merely reading "Take D. W. Griffith's presentation of his latest creation, etc.," with a "Dose: see it either Monday or Tuesday." We think that Jasper flopped on this. The same money put into Japanese lanterns in front of the house would have helped more. But at any rate Jay is



EMANUEL'S THROWAWAY

working again after his sojourn on the Dream Street of Philadelphia, which appears on the maps as Vine Street, and now that he has that out of his system and is hustling again, he can be counted on for some good stuff pretty regularly.

—P. T. A.—

Shade the Screen

There is a general tendency to open the fire exit doors to cool the house these hot days. With a proper ventilating system, it is probable that the house will be much cooler than the street, and it will help to keep the doors closed. Where it is found expedient to open them, be certain that the light does not fall directly upon the screen. We know neighborhood houses here in New York where the first night show is spoiled because the doors or sliding roofs are opened to let in the rays of the sun. In one case recently the roof was opened about seven o'clock and the sunlight streamed into the house forming a sort of screen against the eyes of the unfortunate patrons. It was hot inside, but the sunlight did not help any. The manager knew nothing about it, for he was down at the news stand on the corner waiting for the baseball extra to come in.

ONE OF THE GOOD EXAMPLES FROM W. D. SHAFER, DETROIT

Short Subjects Wading Deep Into Popularity, Educational Finds

AMPLE proof of the growing importance of the short subject in the motion picture industry is provided by a gathering of more than forty specialists in short subjects, dealing exclusively in pictures of two reels or less, in Chicago last week.

These men were managers of departments and managers of branch exchanges of Educational Film Exchanges, Inc., with some of the many producers now making pictures for Educational release. They met at the Congress Hotel July 18, 19 and 20, in the first anual Educational Branch Managers' Convention.

The dominant idea of the convention was that of service to the industry by constantly striving to make the short picture more entertaining, more instructive and more acceptable generally to the picture-loving public.

Mr. Hammons announced one more acquisition for Educational in addition to the long list of new pictures which Educational already had announced that it would release during the new year.

"Just a year ago they were saying we were crazy," said Mr. Hammons. "They told us it couldn't be done. Short subjects had always been handled merely as a side line; as a sort of necessary evil. The distributor did not ask enough for them to enable the producer to develop a real quality in the shorter pictures. They were just 'fillers.' With so little attention paid to them the short subjects were usually of the quality that might be expected under such circumstances.

"We were able to see, however, that it was not only the so-called feature that the patrons of a theatre went to see. Many of them were keenly disappointed with two out of every three 'features' they witnessed. Yet they continued to go to the theatre because they could usually hope for instruction, enjoyment and amusement from the short subjects—the travel pictures, scenics, comedies, news reels.

"The folly of the exhibitor putting all his eggs in one basket seemed apparent. A diversified program seemed the wise, the logical solution. But how could a diversified program that the exhibitor would be proud to present be arranged if there was nobody in the producing and distributing branches of the industry to see the wisdom of giving serious thought to the development and improvement, in subject matter, direction and photography, of the short pictures?

"So we started out to improve the quality of these one and two reel subjects, trying to get a return fair enough so that the producer could afford to go to greater expense in making his pictures.

"The results of the first year's efforts have been most pleasing. Distribution of our product has shown a steady improvement. As to the quality of the pictures, Christie, for example, never made before his association with Educational anything to compare with the comedies he has produced in the last few months. It is the same way with the other producers.

"We have found it necessary at the beginning of our second year to add in great measure to our products. To the Christie Comedies, Mermaid Comedies, Torchy Comedies, Robert C. Bruce Scenics, Chester Outings and other subjects which we have released in the last year we have added Punch Comedies, with casts including some of the best known comedy stars in the country; a series of two-reel dramatic photoplays from Selig-Rork, and other subjects. Among these are Sketchographs, a splendid example of animated cartoon by Julian Ollendorff. Within the last few days we have contracted for a series of Toonerville Trolley Comedies. These comedies have gained a popularity that makes it unnecessary for me to elaborate upon them. It is simply following out our policy of getting the best that there is to be had in the short subject field."

Among the others in the Educational organization who made addresses were Henry Ginsberg, for the domestic sales department; J. W. O'Mahoney, for the department of advertising and publicity; Carl Anderson for the distributing organization, and A. S. Kirkpatrick, who recently resigned as general manager of Robertson-Cole and who was introduced as the new assistant general manager of Educational.

Mr. O'Mahoney announced that, beginning on September 3, Educational would talk to many millions of people through the Saturday Evening Post, in this way helping the exhibitor using Educational's products.

On Wednesday afternoon—Producers' Afternoon—representatives of the producing companies making Educational Pictures were introduced to the convention. Among them were Al and Charles Christie, makers of Christie Comedies, and Capt. G. McL. Baines, producer of First National Kinograms, Educational's Semi-Weekly News reel.

The Denver office was announced as winner of the prize in the national sales contest. President Hammons awarded prizes of gold watches to all Denver salesmen instead of merely to the manager. The following were the winners: E. J. Drucker, manager, and I. L. Obrasky, A. P. Archer and B. Sugarman.

Educational announces that a series of Toonerville Trolley subjects will be handled the coming season, to be released at the rate of one a month. A nation-wide advertising campaign will start September 3 in the Saturday Evening Post in addition to the trade papers.

Laemmle Summons All Censors to Confer at Universal City, and to Pass on "Foolish Wives"

EVERY censor board in the United States and Canada will be represented at Universal City, Cal., on August 15 at a conference called by Carl Laemmle, president of Universal. Answers have just been received from the censor boards of Pennsylvania, Ohio, Maryland and Kansas, the cities of Chicago, Detroit, Kansas City, Toronto, Vancouver and Montreal, and the National Board of Review, either signifying their intention of being present or of sending a representative to the meeting.

This unique conference is Mr. Laemmle's contribution toward the solution of the censorship question, which has been such a burning issue for the past year. Ever since the present agitation started he has felt that there must be some more conclusive and practical way to settle the question than by fighting or by antagonizing those who were sincere in their desire for higher ideals in moving pictures, and were striving through censorship to attain them.

After considering the prospect of another year of conflict of opinion, Mr. Laemmle resolved to call a conference of censors and producers in California. This conference is now assured. The invitation was sent out by Mr. Laemmle just prior to his departure for Europe. It will be impossible for him to be there in person, but H. M. Berman, general manager of exchanges, will act as host to the party of censors who will assemble at Chicago, and Irving Thalberg, general manager of Universal City, will issue the invitations to producers to meet with them at the Beverley Hills Hotel near Universal City.

"Misunderstanding is always the basis for human conflict and intolerance," said Mr. Laemmle in discussing his solution of the censorship problem just before he sailed. "We certainly have had plenty of it in this censorship matter. It is high time we started to understand each other. It is time we found out that the watchword of this present day is 'Stop Fighting.' It is high time producers began to look at censors as the result of a widespread feeling.

We may not agree with the feeling, but we cannot deny its existence. But if producers will come to realize through this conference that censors are not all crepe-hanging reformers clad in blue glasses and armed with scissors, and if censors will come to know that producers are not all knaves, jackals and purveyors of cheap amusement, without principle or honor, but that both are human and that both are sincere, I will consider that I have performed a real service for the moving picture industry.

"I have not changed in any way my conviction that censorship will not do what the advocates of censorship wish to accomplish. Also, I regard it as unutterably foolish to attempt to oppose censorship with more censorship, whether of a self-imposed nature or not. I am convinced, however, that it is high time to stop fighting and to agree among ourselves on a program to which we can all subscribe. We have all been in the dark—we are still in the dark. What I am trying to do is to open the door and let the light of common sense and common understanding in on the censorship situation.

"In spite of every effort which has been made, producers do not yet know what all the boards insist on and there is no uniformity in the many state and city board decisions. If this meeting brings the censors themselves together so that their rulings and requirements are more in conformity, it will be helpful. And if producers, directors, scenario writers and authors can be shown what is and what is not admissible, much time, money and effort can be saved.

"In our own case we have a large amount of money tied up in the 'Foolish Wives' picture. This picture may or may not conform to all the censorship requirements of the various boards. But we will feel much more confident in sending it out and so will every exhibitor if the boards themselves have had a hand in cutting it."

The arangements which have been made and which have met with the approval of the boards call for the assembly of all of the censorship boards in the East at Chicago, on August 10. This will bring the entire party, with the exception of the censor board of Vancouver, together in one party. The entire expenses of the trip will be borne by Universal from the time the censors leave their homes until the time they return there again.

Eric von Stroheim, who directed "Foolish Wives," is working day and night with a corps of assistants to cut down the enormous amount of footage of "Foolish Wives" to an amount which will enable the censors to see this story in the form which will be understandable to them. In this form it will probably occupy something like 15 or 20 reels, to be cut down to a final 12.

In all of the censorship discussion the argument always comes up on both sides that if pictures were censored at the source, a tremendous saving would be effected and the producer would be able to present a much more logical and perfect picture. Although this was not Mr. Laemmle's primary object in inviting the censor boards, they have all welcomed this opportunity to put into actual practice one of the pet theories of both sides in the censorship agitation.

Ray Injured

In completing a recent production Charles Ray suffered a painful injury. If a cauliflower ear had developed suspicion would point to the boxing scrap in "Scrap Iron" or the football match in "Two Minutes to Go." By the irony of fate Mr. Ray came through both these productions unscathed only to be injured while producing his version of Charles H. Hoyt's "A Midnight Bell."

TOO, LEE, 'LOO!

"Micky" Neilan seems to think he can play an Irish jig on a hop pipe that is used in his "Bits of Life"

Lasky, has returned from a trip through the Middle West.

—M. P. Day—Aug. 25—

We have a film company baseball league over here, but the English industy is not behind us. It has a cricket league, formed to play for the Kenematograph Weekly Cup.

—M. P. Day—Aug. 25—

"Who Am I?" asks a recent film title.

Anyone may answer with "An Unwilling Hero."

—M. P. Day—Aug. 25—

Professor Firmen Swinnen, organist at the Rivoli Theatre, has just completed four original compositions which are to be published next month by J. Fisher and Brother.

—M. P. Day—Aug. 25—

Word comes from Fontainebleau, France, that a tablet is to be placed by a local committee of French cinema artists on the house where Charlie Chaplin was born. American artists living at Barbixon, near Fontainebleau, where "The Angelus" was painted, are to join with the French cinema artists in making the tablet application of a joint holiday.

—M. P. Day—Aug. 25—

Paul Gulick, Universal's chief adjective disseminator, has gone off into the mountains to think up descriptions of von Stroheim's million-plus picture, "Foolish Wives." Rarefied air will do the trick, says Paul. He hopes to make a human barometer of himself, climbing upward as the cost of the picture mounts—if he can find a montain high enough.

—M. P. Day—Aug. 25—

Mrs. Warren G. Harding, wife of the President, has received from the National Association of the Motion Picture Industry, a motion picture record of the Presidential campaign which resulted in the election of her husband. It is a two-reel picture, in which the President and Mrs. Harding are the star performers in a series of scenes, which start with Mr. Harding's nomination and ends on the White House lawn.

As spokesman for the motion picture industry, William A. Brady, president of the national association, formally presented the film to Mrs. Harding in Washington, July 18, and conveyed to her and to President Harding the good wishes of the men who furnish motion picture amusement to 20,000,000 persons daily in this country.

The screen review will be preserved by the President and Mrs. Harding as a family record of the historic events which led to their occupancy of the White House. There is one print only in existence—the one presented to Mrs. Harding. In it Mrs. Harding and the President share star honors, while eminent statesmen play the "character roles."

Both the President and Mrs. Harding screened well. The scenes were assembled into a continuous two-reel film story from the screen libraries of the news reel companies. Several thousand feet of film were carefully chosen for the Harding picture, assembled and "boiled down" to a footage that is full of action and human interest.

—M. P. Day—Aug. 25—

Hank Clay Bate, trade paper scribe for Universal, who used to be a K. P. or a Looie or something in the army, says he's going to change his luck in the next war and join the navy. He's taking week-end lessons in sea-lore as deck-swabber de-luxe aboard the "Virginia," the wind-jamming summer home of John C. Brownell, Universal scenario chief.

—M. P. Day—Aug. 25—

Melville Shauer, manager of the advertising accessories department, Famous Players-Lasky, arrived in Los Angeles this week from the home office. Shauer is on a trip to western exchanges.

—M. P. Day—Aug. 25—

James Roberts, alias Percy L. Gray, alias Fred Driscoll, was arrested by the St. Louis police last Friday night, charged with robbing the rooms in the Hotel Statler, occupied by Naomi Childers,. who was in St. Louis for a personal appearance at the New Grand Central Theatre in conjunction with the showing of her latest film, "Courage."

Roberts, who has been indicted by the grand jury on a charge of grand larceny, is accused of taking $2,500 in jewelry, clothing, furs, etc., from Miss Childers' rooms and $2,500 in valuables from other rooms at the Statler.

—M. P. Day—Aug. 25—

Sidney Garrett sailed for Europe on the Olympic July 16. Before leaving Garrett stated he would meet Paul Brunet in Paris immediately upon his arrival.

—M. P. Day—Aug. 25—

Richard Werner, who has conducted several effective sales campaigns through the mails for Goldwyn, has left that organization to engage in free lance work of the same sort.

—M. P. Day—Aug. 25—

The former German Kaiser's pleasure yacht, "Meteor V," was offered for sale to Douglas Fairbanks early this week for $170,000. This offer was made in a letter from Hans Sarnow, connected with the Nordeutsche Bank, of Hamburg.

"Having been told," wrote Sarnow, "that you might be interested in the purchase of a big sailing yacht, I beg to draw your attention to the fact that the late German Emperor's yacht, "Meteor V" is offered for sale. "I beg to mention that the price asked for the yacht is $170,000 and the vessel will be delivered either in Kiel or in any other port, in the latter case transport will be charged to the buyer."

When Doug learned that the vessel was 120 feet long he decided he would not take it because it is too big to fit in the swimming pool at his Beverly Hills home.

—M. P. Day—Aug. 25—

Charles C. Burr, producer of Torchy Comedies, left New York this week to attend the annual convention of Educational Film executives in Chicago.

—M. P. Day—Aug. 25—

It is reported that Ernest Shipman is confined to his home on Long Island, the result of having been overcome by the heat while walking on Broadway two weeks ago. Mr. Shipman was taken to his apartment where an examination of his condition was made and it was decided that while not a serious case of heat prostration, it nevertheless was advisable for him to discontinue all business activities for the present and to remain in the seclusion of his country home where rest and improved weather conditions would help to bring about a speedy recovery. At Mr. Shipman's office it was stated that he was coming around nicely and that his physician thought that he might be expected back within another week.

—M. P. Day—Aug. 25—

Edward M. Langley, art director for the Douglas Fairbanks Company, will lecture to the faculty and students of the summer session of the University of California.

—M. P. Day—Aug. 25—

A. V. Feary announces that he has just signed a contract with the Irish Film Company of America, whereby he is appointed general sales agent for the United States and Canada.

All of the productions of the Irish Film Company of America are made in Ireland by Irish actors and three units are now ready for showing, each unit comprising a feature, a comedy and a scenic.

—M. P. Day—Aug. 25—

Arthur S. Kane, president of A. S. Kane Pictures, and chairman of board of directors of Associated Exhibitors, left July 15 for a four weeks' vacation. Mrs. Kane and Arthur, Jr., accompanied him. They are going to make a tour of the Berkshire, Adirondack, White and Green Mountains.

—M. P. Day—Aug. 25—

Eugene O'Brien is of the opinion that a musician who will learn to play a bass horn instead of a piccolo is a glutton for punishment.

—M. P. Day—Aug. 25—

Sergi Petrovitch Karanin, a Russian artist of note, now in New York, signified a desire to paint a portrait of Lottie Pickford when he attended a private showing of Lottie's latest, "They Shall Pay."

—M. P. Day—Aug. 25—

Fifty children from Madison House were the guests of Hugo Riensenfeld July 19 at the Rivoli.

—M. P. Day—Aug. 25—

The last man to leave the Paramount Eastern studios, which closed July 15, was Tom Geraghty, supervising director. Before going to Los Angeles in the fall, Geraghty will complete the cutting and titling of several Paramount productions finished recently. Among these are "Footlights," directed by John S. Robertson and starring Elsie Ferguson; "Cappy Ricks," Thomas Meighan's latest, and "Peter Ibbetson," co-starring Wallace Reid and Elsie Ferguson. This will keep Mr. Geraghty in the East until early fall.

UM-PAH!

Not to be outdone, Marie Prevost thinks she can play a tuba in her next picture, "The Butterfly." King Baggot, director, has to help her

Mr. Geraghty was offered the chair of the cinema in an eastern university recently but his transfer to California made his acceptance impossible.

—M. P. Day—Aug. 25—

He came right in, turned around, and went right out again. This refers to Walter Wanger, who recently arrived from a seven weeks' trip through Europe and then sailed for foreign parts within a remarkably short time. What he intends to do in Europe on his latest trip is still a secret.

—M. P. Day—Aug. 25—

Edwin Carewe is in town from Los Angeles.

—M. P. Day—Aug. 25—

William D. Taylor returned from Europe last week, after spending three weeks in England, Belgium and France. He left for the coast early this week to resume work for Famous Players-Lasky.

—M. P. Day—Aug. 25—

William Oldknow and his son, Oscar, are in New York from Atlanta.

—M. P. Day—Aug. 25—

Nathan Hirsh, president of Aywon, was another recent arrival from Europe.

—M. P. Day—Aug. 25—

Willy Stahl, concertmaster of the Rivoli orchestra, is writing lullabies. Last Monday a baby girl was born to the Stahl family. She has been christened Anise Mignon.

—M. P. Day—Aug. 25—

The long-looked-for vacation which Constance Binney has been anticipating will have to be postponed. She had hoped to spend several weeks among the hills of Connecticut at the conclusion of the picture on which she is working, but now she will leave for the coast instead. Although her present one is the seventh picture which Miss Binney has made for Realart, none

of them has been made at the West Coast. Chester M. Franklin, who came East to direct Miss Binney in this one picture, will also go to the coast when it is completed

—M. P. Day—Aug. 25—

One of our operatives cabled a whisper to us that it is rumored abroad that Pathe and Gaumont are to resume operations in Germany, the former by the manufacture there of raw stock. The technical manager of the Union Film (one of the units of the Ufa), Kurt Waschneck, is suggested as the prospective manager. Let's hope he lives up to his un-Teutonic name.

—M. P. Day—Aug. 25—

Herbert Brenon has received a glowing letter of praise from Channing Pollock, in which the author thanks the producer for the faithful manner in which he has adhered to the original material and for the admirable way in which he produced Pollock's play, "The Sign on the Door," which was exhibited to the author at a private showing recently.

—M. P. Day—Aug. 25—

The English trade papers are crediting Carl Laemmle again with the intention of establishing permanent studios in England as well as in Germany.

—M. P. Day—Aug. 25—

Leonie Nathan, until recently connected with the continuity department of Famous Players-Lasky, is now free-lancing, writing short reel comedies.

—M. P. Day—Aug. 25—

This week the corrugated iron counterpane is awarded to Arthur Brilant for his attempt to realize publicity with a bed bug gag.

—M. P. Day—Aug. 25—

Ralph Block left July 20 for Los Angeles. He will return in a short time.

—M. P. Day—Aug. 25—

Louis B. Mayer announces "The Child Thou Gavest Me" as the releasing title of the first of the series of John M. Stahl Productions which he will present thru Associated First National. This picture had two working titles during its filming. One was "Retribution" and the other, "Muffled Drums."

—M. P. Day—Aug. 25—

Edwin A. Paul, a well known New York newspaperman, has just joined the publicity staff of Merritt Crawford, publisher of the Screen Bulletin. Paul was employed on various metropolitan papers until 1903, when he went to the Evening Telegram. Between the Herald and Telegram he spent thirteen years and then took up publicity work. He will handle production and newspaper publicity for Merritt Crawford.

—M. P. Day—Aug. 25—

John A. Kent has just become sales manager and director of advertising and publicity for Aywon Film Corporation.

—M. P. Day—Aug. 25—

Universal has a film ready for release called "Hold Your Breath." Prohibition propaganda? Emphatically no!

—M. P. Day—Aug. 25—

A. S. Kirkpatrick has been made assistant general manager of Educational Films Corporation, according to announcement of Earl W. Hammons, president and general manager.

—M. P. Day—Aug. 25—

Arthur Miller, Paramount cameraman, will leave July 28 for the Famous players-Lasky London studio. Incidentally, before Miller became one of the best cameramen in the business he was a famous jockey.

—M. P. Day—Aug. 25—

Gladys Walton—Show her in "Short Skirts" and "High Heels," was the snappy piece of advice contained in an advertisement on the cover of last week's Wid's.

—M. P. Day—Aug. 25—

Mabel Normand has left Los Angeles for New York, from where she will sail for Europe immediately upon her arrival. She expects to be back on the west coast by September 1.

—M. P. Day—Aug. 25—

Pedro M. Gonzalez, who waves the Universal banner in Porto Rico, came to New York to escape the mid-summer heat in San Juan. After a few days of Manhattan simmering, he now declares he is going to catch the first boat back to the West Indies where he can keep cool one way, if not another.

—M. P. Day—Aug. 25—

Dave Sohmer, for two years sales manager of Commonwealth Film Corporation, has resigned. He is contemplating opening a string of his own independent exchanges.

—M. P. Day—Aug. 25—

Lemuel L. Stewart, exploitation manager for Southern Enterprises, expects to visit New York about August 15. There is a soft spot in Stewart's heart for New York and he cannot stay away for any great length of time.

—M. P. Day—Aug. 25—

Harry J. Cohen, foreign manager for Metro, sails for Buenos Aires August 3 to make arrangements for the distributing rights to "The Four Horsemen of the Apocalypse."

—M. P. Day—Aug. 25—

Arrow reports that among the out-of-town independent exchangemen who visited its offices during the current week to secure productions for their territories were Arthur C. Bromberg of Atlanta, William H. Patten and Joseph A. McConville of Boston, and Frank Zambreno of Chicago.

—M. P. Day—Aug. 25—

Employes of the home office of First National and their relatives made merry at the annual Coney Island party given by J. D. Williams, manager of the company, July 14. The trip to the playground of New York was made from the offices in four large buses, the first stop being Stauch's cafe. The sea food and chicken dinner was enlivened at frequent intervals with outbursts of cheers for Mr. Williams and other officials.

It took more than two hours to consume all the food set before the First National merry-makers, and the festivities were then transferred to Steeplechase Park. Each member of the party had been given a ticket admitting him or her to practically every amusement device in the park, and there was a democratic participation in which dignity and standing were forgotten for the time being. It was long after midnight when the last bus left for home, but everyone was at work on time the next morning.

—M. P. Day—Aug. 25—

Beth Brown, well known New York literary woman, has joined the C. L. Chester Productions in Hollywood as editor and titler, and has begun work on "The Land of Bohemia," a short subject dealing with Greenwich Village.

—M. P. Day—Aug. 25—

Frederick Schaefer, of the publicity department of the United Artists, is making a tour of the Middle West cities in the interest of the coming productions of the "big four," paying particular attention to Douglas Fairbanks in "The Three Musketeers" and Mary Pickford in "Little Lord Fauntleroy."

—M. P. Day—Aug. 25—

Arvid Gilstrom and A. MacArthur, Jr., have taken a bungalow at Hollywood.

—M. P. Day—Aug. 25—

Louise Huff has gone to her summer home on the Canadian side of Lake Ontario to spend a month's vacation, following her work opposite George Arliss in "Disraeli."

—M. P. Day—Aug. 25—

Owen Moore declares that his farce feature, "The Poor Simp," was named in honor of a man who insists upon sleeping in both pajamas and a nightshirt.

—M. P. Day—Aug. 25—

At a $5 top, "Dream Street" drew tremendous crowds at the Garden Theatre, Southampton, L. I., at the benefit performance given last week by the Southampton Fresh Air Fund.

—M. P. Day—Aug. 25—

L. M. Boas, general manager of the Empire Circuit of New England, is the proud father of a eight and a half pound boy.

—M. P. Day—Aug. 25—

Eugene Clifford has joined the publicity staff of Associated Producers.

It's Here at Last

It had to come, but why no one thought of it before remains a mystery. "Put and Take" is the title that has just been given a new Hallroom Boys comedy, featuring Sid Smith. Harry Cohn, the producer, wired us to this effect the other day.

"Queen of Sheba" Will Go to Exhibitors; Road Tour Cancelled

William Fox believes that the forthcoming season is one in which every exhibitor will need, as never before, the very finest pictures that can be produced in order to meet the demands of the American public for motion picture entertainment of the highest class, and in order to secure his house a season of profitable patronage.

Because of Mr. Fox's belief in these facts, he has done an unusual and, indeed, an extraordinary thing. He has cancelled the profitable arrangement already concluded for the theatrical road tours of his success, "Queen of Sheba," and is releasing that production direct to the exhibitors of the United States and Canada.

That this will be welcome news indeed to exhibitors throughout the country has already been indicated in the number of messages received at the Fox home office in response to the announcement made two weeks ago of the release through the Fox special feature department of twelve special super-features during the season now at hand.

This announcement when first made included in the list of attractions named, "Over the Hill," "A Connecticut Yankee in King Arthur's Court," as well as a number of others. "Queen of Sheba" was not named in the list, however. Inquiries and booking proposals came pouring in from every section of the United States and Canada and were coupled, almost without exception, with an inquiry whether exhibitors would be privileged to play "Queen of Sheba" as well as the other attractions.

Cancelled Bookings

In view of this interest, Mr. Fox felt justified in taking the course above named and immediately took steps to cancel arrangements, many of which were of long standing, for sending out "Queen of Sheba" companies over theatrical routes to principal cities during the coming season.

The addition of "Queen of Sheba" to the list of features to be released through the Fox special feature department is further assurance to the exhibitors of the country that Mr. Fox is determined to do all in his power to strengthen their hands during the coming season, and to enable them to profitably meet whatever competition may arise in the matter of providing amusement for the American public.

At the Fox home office it was reported that the reception given the announcement of the new releasing arrangements for these special productions was considered most gratifying.

Exhibitors representing the very cream of American theatres have shown their appreciation of the soundness of the Fox policy by bookings which create new records in picture exhibition.

Kerry Engaged for Paramount Film

Following the announcement that Ann Forrest had been sent to London to play the leading feminine role in a picture being made in Paramount's London studio by John S. Robertson, it was stated this week that Norman Kerry had been engaged by Paramount to go to London with George Fitzmaurice, who will produce "Three Live Ghosts" for Paramount.

Mr. Kerry has developed into one of the best known leading men on the American screen, his work in "Proxies," a recent Paramount release from the Cosmopolitan studios, having won unusually warm commendation.

The continuity of "Three Live Ghosts," which was one of Broadway's most successful comedy-dramas of the past season, was written by Ouida Bergere. Work on the production will start early in August.

Big Array of Short Features on Pathe Schedule for July 31

An unusually strong collection of short subject features and the current episodes from two serials have been scheduled for release by Pathe Exchange for the week of July 31.

"All Aboard" is the next offering of the Harold Lloyd series of re-issued one-reel comedies. Practically a three-star combination is seen in the comedy, as Harold Lloyd is supported by Bebe Daniels, who has now won fame in stellar roles, and "Snub" Pollard, now featured in Hal Roach comedies is a prominent member of the cast.

The action takes place on a seagoing steamship, and the spectacled comedian has no difficulty in getting oceans of fun out of the situations provided for his particular ability.

"The Country Mouse and the City Mouse" is the new animated cartoon of the "Aesop's Film Fables" series, created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The current fable illustrates, through the imaginative ability of Mr. Terry, that Aesop, although he lived 2,600 years ago, had an astonishing conception of the perils of the big city. The moral pointed out by the experience of the country mouse on his visit to the city endeavors to inform one that one should not attempt to seek success in a strange environment.

"What a Whopper" is the title of the new Hal Roach comedy, featuring "Snub" Pollard, the "pint-sized" comedian. The comedy shows the prowess of Pollard as a fisherman with an unusual imagination for story telling. He is supported in the offering by Marie Mosquini, who appears as his doubtful spouse, "Shn-shine Sambo," the little colored comedian, and Noah Young, as a hunter with the characteristics of an Ananias. The offering abounds in strenuous comedy, and "Snub's" methods of catching a huge fish are highly amusing and should tickle the risibilities of every good fisherman.

"Liquid Fire" is the fourteenth episode of the Pathe serial, "The Sky Ranger," which has been scheduled for release for the week.

The title of the seventh episode of the Pathe serial, "The Yellow Arm," is "In the Dead of the Night," which is given a colorful background by the gayety of an artists' carnival.

The exclusive screen debut of Charles Dana Gibson is a feature of Pathe Review No. 114, showing the man who made the American girl famous at work in his studio sketching from a living model.

Other features included in the current issue of the screen magazine are: "The Eye of the Spanish Main," showing views of Fort Marion, in St. Augustine, Florida, the oldest fort in the New World; "Air Diving," an odd Novagraph slow-motion presentation: "The Defense of the Moth," a nature study presented by Dr. Ditmars of the New York Zoological Park; and "The Essentials of Beauty," showing the skill of the Japanese landscape gardeners.

New DeMille Film

While Cecil B. De Mille is busy cutting and titling "Fools' Paradise," his latest Paramount special, Jeanie Macpherson is preparing an original story which will be his next offering. Production work on this new photoplay is scheduled to start August 15.

No title has been given the Macpherson story nor have its details been announced.

"Behind Masks" Is Paramount Feature for Week of July 24

Paramount presents as its release of July 24, Dorothy Dalton in "Behind Masks." This is an adaptation of E. Phillips Oppenheim's popular novel, "Jeanne of the Marshes," the scenario being by Kathryne Stuart. The picture was made at Paramount's Long Island studio under the direction of Frank Reicher.

This is said to be an entirely different type from most of Miss Dalton's recent releases and is featured with dramatic incident with the sea, or rather, the seacoast, as the background. Miss Dalton has the role of Jeanne Mesurier, a wealthy Belgian heiress who seeks someone who will love her for herself alone and meets with the opposition of her guardian, an unscrupulous adventuress.

The plot takes a dramatic turn when Jeanne suddenly finds herself involved in the efforts of two persons to conceal the body of a supposedly murdered man in a smuggler's cave. Herself made captive, she escapes by throwing herself into the sea.

Miss Dalton's leading man is Frederick Vogeding, a noted Dutch actor, who makes his American debut in this picture. With several years' experience on the stage and in pictures in Europe, he is said to prove a capable as well as handsome leading man who manifests an intimate acquaintance with screen technique as the hero, Andrew Bourne.

In the supporting cast are William P. Carleton, Julia Swayne Gordon, Gladys Valerie, Lewis Broughton, Kempton Greene and Alex Kaufman.

Heavy Bookings Are Recorded on "Greater Than Love"

Growing popularity of the J. Parker Read, Jr., productions featuring Louise Glaum are shown in a preliminary report on the first bookings on "Greater Than Love," which was released July 17 by Associated Producers. It is the fourth special produced by Mr. Read with Miss Glaum heading the casts and the general excellency of the productions combined with the careful selection of the stories in which she has appeared have placed these features among the best money makers in the field for exhibitors according to General Manager Al Lichtman.

The last Read release featuring Miss Glaum was "I Am Guilty" on May 1 last and the fact that this has played to big houses during the summer months made the booking of "Greater Than Love" practically automatic among the exhibitors who had used the previous specials.

Reports on the business done by "I Am Guilty" spread to exhibitors, who had not before booked these "A. P." specials, at the Minneapolis convention is also accepted by Mr. Lichtman as a cause for the great popularity of the current release.

The Alamo of Louisville, the Pantheon of Toledo, the Blue Mouse of Seattle and the Colonial of Reading (Pa.) have booked "Greater Than Love" for full weeks. Among the first run houses which have booked this Read feature for a half week or more are the Riviera of Anderson (Ind.), Luna Lite of Marion (Ind.), Strand of Lexington, Liberty of Zanesville (Ohio), Alhambra, Canton (Ohio), Crown of Mobile; Criterion, Oklahoma City; Olympic, Wichita Falls; Arcade, Ann Arbor; McComb, Mount Clemens; Jackson, Lebanon (Pa.); Hippodrome, Allentown (Pa.), and the Lyric, Kitchner, Ontario, Can.

Crisp to Scotland

Donald Crisp, who has just started the production of "Beside the Bonnie Brier Bush" at Paramount's London studio, has gone to Scotland with his company to film the exterior scenes for the new picture.

Donald Crisp has gone on location with his company to take the Scottish exteriors for his new picture, "Beside the Bonnie Brier Bush." The casting of the production occupied both Mr. Crisp and Mr. Lestacq, the studio casting director, to almost the very last moment before the departure of the company. Most of the roles are character parts, which called for very subtle and individual types, and several hundred had to be interviewed before it was announced that the cast was finally complete.

Meighan Granted Well-Earned Rest

The production of Thomas Meighan's next Paramount picture, "A Prince There Was," which is being adapted from George M. Cohan's play, will be slightly delayed. The production of this picture was scheduled to begin August 1 in Hollywood.

Mr. Meighan has worked continuously through the winter, beginning a new picture as soon as he had completed work in a former one. Not a day was lost between the ending of "The Conquest of Canaan" and his latest production, "Cappy Ricks."

Last winter Mr. Meighan was promised a vacation and at the completion of "Cappy Ricks" he left the Eastern studios to loaf with his family on the Jersey coast. He will spend three weeks at the seashore before going to California to begin work in the new picture.

CORINNE GRIFFITH IN A BRAND NEW POSE

The pretty Vitagraph star doesn't get paid any extra for posing for publicity stills, but you never heard of her on strike against it

Boston, Atlanta and Cincinnati Critics Praise Highly Kipling's "Without Benefit of Clergy"

From widely scattered sections of the country come equally praiseworthy comment on Rudyard Kipling's "Without Benefit of Clergy," which Pathe is distributing. From Atlanta, where the picture will be shown first run at the beautiful Metropolitan Theatre, the Atlanta Film Review made the following comment under the caption, "A Masterly Production of Kipling's Story":

"Here is Kipling's great story come to life—atmosphere, artistry, color and all. So vividly has he written of India and the natives whom he knows and loves, that his readers almost see the characters before them. Now that the story has been visualized it is as if the curtain were drawn back and we looked upon the life that Kipling knew so well. The picture is a triumph for James Young, that sterling director, who is himself a supreme artist, and no less is it an achievement for beautiful Virginia Faire, who reaches supreme heights in this one effort; nor for Thomas Holding, who never had a bigger role and never played one better."

Just as enthusiastic in its laudation was the Boston Herald, which acclaimed the production in the following terms:

"When we heard that Kipling's classic, 'Without Benefit of Clergy' was going to be pictured we had our fears. We were very frankly afraid of certain things. For instance, we feared that there would be a 'happy ending.' We feared that the story of the magic love dream of the Englishman and the little Indian girl was slight material for a movie. So we stilled our apprehensions, and read everything we could find about how beautifully it was being done, and how Kipling himself was being consulted about every detail.

"We might have saved ourselves all that trouble, for when we actually did see the film we knew all our worrying had been unnecessary. For the picture is perfectly done. Everyone knows the story of the English officer who has a perfect love with the little Indian, Ameera, and how tenderly happy was their home on the edge of the city, and how they used to sit on the roof, and talked of the coming of their child."

The Cincinnati Post, overstepping its customary bounds in rendering homage to a motion picture, carried the following review, under a three column headline, "Kipling Picture Is a Dandy":

"For an artistic and uncensorable picture we nominate Pathe's picturization of 'Without Benefit of Clergy,' Rudyard Kipling's story."

Burns and Daniel Making "Twins"

Neal Burns and Viora Daniel are scheduled to carry the leading roles of a new Christie Comedy which will be started soon by Frederic Sullivan from a story by Sam Taylor entitled "Twins."

Burns and Dorothy Devore have been a popular team in many Christies, and both Burns and Miss Daniel have carried pictures separately. This will be a new combination made possible by the large list of leading players from which Christie is selecting the casts of his new two-reel pictures.

Christie Company Current Releases

The Christie Film Company is announcing completion of current releases of its single reel comedies distributed by Educational as Vanity Comedies and Gayety comedies, alternating on a weekly basis. Releases for July and August contain a variety of names and faces.

The list of new Vanity Comedies includes "Spiking the Spooks," featuring Irene Dalton and Earl Rodney, directed by Frederic Sullivan; "Chicken Hearted," with Rodney and Dorothy Orth, directed by Scott Sidney, and "Eat and Be Happy," featuring Irene Dalton and Francis Feeney, also by Sidney.

Among the new Gayety Comedies are "Standing Pat," with Henry Murdock and Teddy Sampson; "Assault and Flattery," with the same pair; "Wild and Willie," which introduces Josephine Hill as featured leading woman; "Oh, Brother," Darling and Henry Murdock.

Many Stunts in Century Comedy

"Hold Your Breath!" the newest Century to be turned over to Universal for early release contains many spectacular and hair-raising incidents, depicting Charles Dorety and Bert Roach flirting with death twenty-two stories above the street level. In the comedy much of the action takes place on the ledge of a roof. Director Watson with his cameraman were perched most of the time on the water tank, and a special observation tower had to be made to get the action. The Century lions also take part in "Hold Your Breath!"

Goldwyn Has Two Italian Winners

Following the release of "Theodora," in the early fall, Goldwyn plans to distribute Gabrielle D'Annunzio's screen masterpiece, "The Ship." Both of these Italian-made photoplays are of special magnitude; but their spectacular qualities are equalled by their story values. They have both unusual leading women in the main parts. "Theodora" is played by Rita Jolivet, who is well known in America. And the leading role in "The Ship" is in the hands of Ida Rubinstein, a Russian dancer of continental reputation who has never appeared in America.

At about the same time that "The Ship" will be released as a photoplay, the Chicago Opera Company will present an opera by Montemezzi, founded on the D'Annunzio story. The opera, also, is entitled "The Ship."

With the release of these two Italian specials, Goldwyn will have four super-productions to introduce to the public in the coming season. The other two are the Rupert Hughes' made-in-America pictures, "The Old Nest" and "Dangerous Curve Ahead," entirely different in treatment and in material from the spectacular Italian masterpieces.

FOR EVERY HERO THERE MUST BE A HEROINE

Bert Lytell and Conway Tearle have theirs in these coming Selznick releases, "The Lone Wolf" and "The Fighter." The Lytell film is a revival

Entire School District Sees "Black Beauty"

Like the famous book from which it was adapted, Vitagraph's "Black Beauty" is finding its way into the furthermost points of the country and with equally great success. It has been breaking theatre records quite generally, but the record in Manitou, Manitoba, Canada, is quite unique. Writing to the Vitagraph branch at Winnipeg, F. W. Gilbert, owner of the Kino Theatre, said:

"I interested the schools in the showing of 'Black Beauty' and the consequence was that the entire consolidated district, consisting of over 500 children, saw your production. Some of the children had to be driven in more than seventeen miles!

"You can imagine the results of this in my theatre of only 150 seats. I had no room for the adults and so many missed it. Could you let me have 'Black Beauty' for a second run, say a Friday and Saturday?"

Hodkinson Reports Big Bookings on Renco Production

According to advice received from the home office of the W. W. Hodkinson Corporation, which is distributing "Lavender and Old Lace," the Renco Film Company's production adapted to the screen from Myrtle Reed's novel under the direction of Lloyd Ingraham, the week ended July 2 was a memorable one in the volume of bookings received on this production.

From the first this production has been a strong seller in every section of the country. The volume of business has been increasing from week to week.

Officials of the Hodkinson Corporation declare that "Lavendar and Old Lace" will continue its triumphs over a long period and they confidently expect that the bookings will continue to come in heavily.

Sets Record for A. P. Bookings

Associated Producers Kansas City Exchange set a record for runs on Mack Sennett's comedies in that city during the week of July 11. Three leading downtown theatres were running productions by the Comedy King simultaneously while the suburban houses in both Kansas City, Mo., and Kansas City, Kan., were giving a strong showing to first runs on "Home Talent."

The three downtown houses running Sennett productions released through Associated Producers, Inc., were the Liberty, Frank L. Newman's Twelfth Street and the Idle Hour. "Home Talent" was the feature at the Liberty for the entire week, and also the feature at the Idle Hour for the last half of the week. Newman's Twelth Street ran "She Sighed By the Seaside."

This is the biggest simultaneous comedy showing which has ever been held in Kansas City.

Aesop's Film Fables Listed for July 31

"The Country Mouse and the City Mouse" is the new animated cartoon of the series of "Aesop's Film Fables," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The short subject feature has been scheduled for release by Pathe during the week of July 31. The current fable illustrates through the skill of the cartoonist that Aesop, although he lived 2,600 years ago, had a conception of the perils of the big city, and used them to advantage in his words of wisdom to King Croesus. The moral pointed out and proven by the antics of the country mouse in his strange environment in the city endeavor to inform one that home is the best place.

New Roach Comedy

"What a Whopper" is the title of the new Hal Roach Comedy featuring "Snub" Pollard, which Pathe has scheduled for release during the week of July 31st. The comedy shows the prowess of the moustached comedian as a fisherman, but perhaps more his prowess as a story teller. Pollard is assisted in the comedy by Marie Mosquini, who appears as his wife, "Sunshine Sambo," the inevitable little colored actor, and Noah Young, as a hunter. The offering abounds in strenuous comedy and laughable situations, and "Snub's" methods of catching a huge fish are highly amusing and should tickle the risibilities of any fisherman.

R-C Pictures to Handle Series of Specials Starring Doris May Hunt Stromberg Will Make

R. S. Cole, president of R-C Pictures Corporation, announces contracts have been signed by which Doris May, who co-starred with Douglas MacLean in "23½ Hours' Leave," and other successes, becomes a star in her own right, and that Hunt Stromberg, whose activities as director of advertising and exploitation for several big film corporations, including Thomas H. Ince, enters the ranks of producers.

Under the terms of the deal, the Doris May series specials will be known as Hunt Stromberg Productions, and will be released by R-C Pictures Corporation.

Associated with Mr. Stromberg in the productions to star Doris May is William A. Seiter, a well-known director who has to his credit many box-office successes. His more recent affiliation was with Thomas H. Ince, as director of the Douglas MacLean features. Bert Cann, who was in pesonal charge of the photography for all of the Douglas MacLean and Doris May productions, and for the Paramount releases with Douglas MacLean as an individual star, will be chief cameraman in the new unit.

The formation of the Hunt Stromberg Productions and the decision to star Doris May is said to be the direct result of pressure brought to bear by theatre owners in all parts of the country, a survey conducted by manager of the twenty-six "R-C" exchanges revealing a vote that was almost unanimous favoring stellar honors for Doris May. Prior to co-starring with Douglas MacLean, Miss May won favor as leading lady for Charles Ray and others of the former Ince stars, and following "23½ Hours' Leave," she appeared to advantage in "What's Your Husband Doing?" "Mary's Ankle" and "The Rookie's Return," as well as many other comedy and comedy-drama successes. Upon the expiration of her contract with Thomas H. Ince, Miss May determined upon a vacation for a much-needed rest. Her more recent appearances were in "The Bronze Bell" and Maurice Tourneur's "Foolish Matrons." The production policy determined upon calls for original stories, books or popular stage successes in which the star will be presented in characteristic roles, with supporting casts of capable players. Originality in theme, plot and situations is to be the keynote of all stories or plays selected for Miss May.

Miss May's first story will be an original one, which is said to be a splendid example of the particular type of modern comedy-drama, which is to guide the scenario department of the new unit. It now is being prepared in continuity form by Violet Clarke in collaboration with Director William A. Seiter. Active production is scheduled to begin August 1.

A publicity and advertising campaign of wide scope will accompany the release of each subject. Promotion and special service to exhibitors will be outlined and executed by the studio, home office and field promotion experts working under the supervision of Mr. Stromberg who, while engaging in production on the West Coast, will create and expound his ideas and publicity drives along the lines that have made his past efforts in this division of the industry successful.

The addition of the new unit to star Doris May is in line with the continued expansion of R-C Pictures Corporation. Charles R. Rogers, general manager, says: "The transaction is the result of application of our policy to provide the exhibitors with the kinds of personalities and productions most in demand with the American public.

"Miss May is the typical American girl. She has youth, beauty, poise, grace of manner and personal charm, as well as acting ability of a high order. It is these qualities that have popularized her everywhere. In Hunt Stromberg we have a young man who has won the utmost confidence of exhibitors and the press. He has the practical, the box-office production view, and he may be relied upon to represent in the productions which are linked with his name the innermost wishes and the actual needs of the average showman. Mr. Seiter is a young director who has established his standards. He has specialized in comedy-drama and has that fine artistic mastership and broad experience in all forms of drama.

"The Idle Class", Chaplin's New First National Comedy, Finished

"The Idle Class," a travesty on the weaknesses of the wealthy, will be Charles Chaplin's next contribution. After five months' work the picture has reached the editing and cutting stage, and will soon be ready for release through Associated First National Pictures. This is his sixth production for First National.

The picture was originally titled "Vanity Fair," but as there was another of the same name, "The Idle Class" was named as the permanent title.

"The Idle Class" is a departure from anything Chaplin has ever done. While it is a short length production it is declared it will meet with as much approval as "The Kid."

Among the outstanding features is the presentation of the comedian in a dual role, something he has never before attempted. Not alone is Chaplin seen as a tramp, but as an up-to-date swell.

In his new character, Chaplin discards his familiar wardrobe to surround himself with toggery, as used by the wealthy.

"The Idle Class" is, as have been all of this star's productions, an original story written by Chaplin, and produced under the comedian's personal direction and he is now cutting and assembling.

It is said to be a story with a delightful love theme, pathos, humor and laughter. Edna Purviance again appears as Chaplin's leading woman.

With the presentation of "The Idle Class" comes the return of Mack Swain, for a number of years a star in his own right, as the chief foil for Chaplin. Swain stands six feet and three inches in height and boasting of a weight in the neighborhood of 360 pounds. Despite his size, he is very active in "The Idle Class."

The balance of the supporting company is made up of players who have long been identified with Chaplin, such as Henry Bergman, John Rand, Allan Garcia, Loyal Underwood and Lillian Parker.

The photography is by Rollie Totheroh and Jack Wilson.

Close to five months were consumed in producing "The Idle Class." During that time, however, but sixty days were given over to the actual filming of the scenes, while the balance of the time was devoted to the selection of locations and construction of the numerous big "sets" used.

More than thirty thousand feet of film was used by the comedian in recording the required scenes; for public distribution it may consist of little more than 2,500 feet.

THE HAND OF THE LAW INTERVENES

Unheeding the protestations of the heroine of her belief in the innocence of the accused. It's from Universal's "Man Trackers"

Ann Forrest Races to London from Los Angeles So As Not Delay New Paramount Film

To be in London August 1 ready to play the leading feminine role in John S. Robertson's next Paramount picture, Ann Forrest left Los Angeles July 18 on the first leg of a race against time, which will carry her half way around the world.

Mr. Robertson's plans for the production of Dion Clayton Calthrop's book, "Perpetua," in Paramount's London studio called for an American leading woman, to play opposite David Powell, and it was found necessary for her to be in London not later than August 1 if the production was not to be delayed. Accordingly he cabled to Paramount New York offices, which in turn got in touch with Jesse L. Lasky at the studio in Hollywood. Mr. Robertson had expressed a wish to have Ann Forrest for the role, but at that time Miss Forrest was working in George Melford's picture, "The Great Impersonation."

By an adjustment of the production schedule, however, the scenes in "The Great Impersonation" in which Miss Forrest appears were shifted. Miss Forrest will arrive in New York Friday and Saturday morning will sail for Southampton, England, arriving there July 31, in time to enable her to get settled in a London hotel and prepare to begin work the next day in Paramount's London studio.

MOTION PICTURE DAY IS AUGUST 25

"All Aboard" Is Next Lloyd Reissue

"All Aboard" is the title of the next Harold Lloyd comedy of the series of reissued one-reelers which Pathe has scheduled for release during the week of July 31. The comedy might also be called a three-star combination, as Lloyd is supported by Bebe Daniels, who is now appearing in stellar roles, and "Snub" Pollard, who is now featured in Hal Roach comedies, also is a prominent member of the cast. Most of the action of the comedy takes place on an ocean-going steamship and the spectacled comedian has no difficulty in getting oceans of fun out of the situations and complications which have been provided for him.

The offering opens showing the difficulties of the Boy, played by Harold Lloyd, in carrying on his love-making with the girl, Bebe Daniels. The boy seems to be unwelcome at the girl's house and not at all a favorite with her parents. A ponderous looking Count has installed himself in the parent's affections and the Boy hasn't got a chance. Well, it all come out right anyway.

Gottschalk to Write Music for Fairbanks' Film

Louis Gottschalk, who will long be remembered as the producer for Henry Savage of Franz Lehar's famous "Merry Widow" in this country in 1908, has been engaged to arrange the musical score for Douglas Fairbanks' film version of "The Three Musketeers," scheduled for fall release by the United Artists' Corporation.

Gottschalk is now in daily conference in Los Angeles with Fairbanks, also with Doug's director, Fred Niblo, and Edward Knoblock, who is credited with the lens edition of the Dumas story.

Every exhibitor booking this production will be supplied with the Gottschalk music, which is expected to add materially to the presentation of this lavish film spectacle.

For two and a half years Gottschalk prepared the musical accompaniments for D. W. Griffith's productions, and his score for "Broken Blossoms" is considered a classic example of this kind of work.

"Fool's Wireless" Titled By Wireless

Completing a motion picture by wireless is the latest wrinkle in motion picture production accomplished recently by Cecil B. DeMille, director-general of the Famous Players-Lasky Corporation.

Mr. DeMille was "somewhere in the Pacific" between San Clemente Island and Lower California at the time. So it was a complete surprise when an "airgram" arrived at the Lasky studio carrying three titles for "Fools' Paradise," Mr. DeMille's latest picture for Paramount to be released following "The Affairs of Anatol." The titles were wired from Mr. DeMille's yacht, the See Bee, transporting the director and Theodore Kosloff on a fishing expedition.

Principal Players Picked for First Beach Film via "Big Four"

Rex Beach has chosen his leading players for the first production he is to make for release through United Artists, "The Iron Trail." Every effort was made by Mr. Beach to secure a perfectly balanced cast and one that could really be called "all star," and the selections he has made, and which he announced this week, comprises some of the best known players in the film world.

Wyndham Standing will have the principal male role, playing the part of an Irish Prince, while opposite him, as the heroine of the story will be Alma Tell, one of the most popular players on the screen.

Reginald Denny, son of the late W. H. Denny, famous for his work in the original productions of the Gilbert and Sullivan operas, will have the principal juvenile role. Mr. Denny recently finished work in the George Arliss production of "Disraeli" which will also be released in the early fall by United Artists. Since his discharge from the British Army three years ago, Mr. Denny has been in this country and played in several very successful pictures.

Other members of the cast who have already been chosen to appear with these players are Bert Starkey, Betty Carpenter, who will play an ingenue part, Eulalie Jensen, the well known character actress and Harlan Knight. As previously announced, Thurston Hall, will play the "heavy" role.

Mr. Beach has chosen R. William Neill, as his director for this production. Mr. Neill is very widely known on both screen and stage, having played for the screen prior to his taking hold of the directorial reins of picture making.

Neilan Film for Custer Conclave

Marshall Neilan's First National release, "Bob Hampton of Placer," in which "Custer's Last Stand" serves as the climax, will be shown at the anniversary of the Custer battle to be held soon at Hardin, Montana.

Relatives of the members of the historic Custer regiment and various tribes of Indians will take part. In the afternoon the famous battle will be reproduced by thousands of soldiers and Indians. The showing of a print of the Neilan film will be one of the features of the evening's entertainment.

Tearle Begins on "A Man of Stone"

At the Selznick Studios in Fort Lee, N. J., on Monday, July 18, Conway Tearle began work on "A Man of Stone," a production to be devised from a story by John Lynch and Edwin Goulding. George Archainbaud will direct.

"A Man of Stone" deals with English army life in India with Mr. Tearle enacting the role of a British officer who becomes involved in local conditions through his devotion to the girl he would make his wife. The choice of Mr. Tearle's leading woman remained open late in the week.

In "Shadows of the Sea," the picture he just finished, Doris Kenyon was his leading support, while in most of his preceding pictures Winifred Westover has played opposite this Selznick star. In "After Midnight" his leading woman was Zena Keefe.

"A Man of Stone" will be the first production in which Mr. Tearle has worked under the direction of George Archainbaud. This director has devoted his previous attentions to pictures starring Eugene O'Brien and Elaine Hammerstein, his last preceding work being O'Brien's "Clay Dollars."

With the exception of Robert Ellis every one of the Selznick directors will have made pictures in which Mr. Tearle has starred when Mr. Archainbaud finishes "A Man of Stone." Henry Kolker produced "Bucking the Tiger" and "The Fighter"; Ralph Ince did "After Midnight"; Alan Crosland produced "Shadows of the Sea," and William P. S. Earle lately completed "Love's Masquerade."

Ragland Back from Vacation

John C. Ragland, vice-president and general manager of the Arthur S. Kane Pictures Corporation, and director of Associated Exhibitors, has returned from a three weeks' vacation tour, embracing St. Louis and Louisville.

"I think I broke a record for film men by spending the time in actual vacationing," said Mr. Ragland. "Still, though I tried to avoid all shop talk I couldn't avoid hearing many compliments of 'Scrap Iron,' Charles Ray's latest release through First National, which had been shown in St. Louis only a short time before my visit. It appeared simultaneously in Skouras Brothers' three houses, the New Grand Central, the West End Lyric and the Lyric Skydome, and it was generally acclaimed as the best feature Mr. Ray has ever produced.

"In Louisville I was told by fans who did not suspect my connection with the Kane Corporation that they regard Mr. Ray as the leading male star in the film world. In St. Louis I heard laymen and exhibitors alike express the opinion that if 'Scrap Iron' is a fair specimen of this artist's directorial ability he will make a great mistake unless he personally directs all of his future productions. Despite the general business depression, I found many evidences of prosperity in the picture industry."

Miss MacDonald In South Sea Story

Katherine MacDonald has finished "Peachie." Wallace Worsley is now assembling and cutting it. "Peachie," which is the story of a business girl who becomes one of Broadway's most sought-after actresses, was written by George Marion, Jr., son of the famous New York theatrical producer. Joseph Dowling, Charles Meredith, Wilfred Lucas, Kate Lester and Charles Wildish support Miss MacDonald.

Miss MacDonald will soon begin production of "The Infidel," a story of the South Sea Islands, adapted from Charles Loge's story. It will provide Miss MacDonald with a role radically different from any she has yet played.

Books Realart

Realart's latest Alice Brady picture, "Little Italy," is the attraction at the Rivoli Theatre. Dr. Hugo Reisenfeld, in booking this picture, pronounced it as an exceptional production and the best in which Miss Brady has ever appeared.

Gorgeous Props for "Omar" Film

Richard Walton Tully, author of "The Bird of Paradise" and "Omar the Tentmaker," has received a carload of tapestries, Oriental rugs, costumes and effects which have arrived from the Near East, Persia, Asia Minor and Northern Africa, for use in the film version of "Omar the Tentmaker," which he is now producing for Associated First National. Several days ago there arrived another shipment of costumes and properties used in the stage version of "Omar the Tentmaker," which will also be seen in the screen version.

James Young is to direct Guy Bates Post in his famous role of Omar Khayyam.

Build Irish Village for Goldwyn Picture

In order to secure just the right atmosphere for "The Man With Two Mothers," being produced by the Goldwyn Company at the Culver City Studios under the direction of Paul Bern, a quaint Irish village has been erected on the studio grounds which will be as complete and accurate in every detail as was the Scotch village in one of Goldwyn's Fourth Year successes.

Director Bern and his company are now busy shooting scenes for this story by Alice Duer Miller, the first she has written for the Goldwyn Company. Correct settings, affording the Irish backgrounds required by the action, were considered so essential that instructions were given to build whatever buildings and roads were needed.

Mary Alden is portraying the quaint old Irish mother while Cullen Landis, the wayward son, is the young Irish lad of captivatin' ways in the picture now being made.

Another prominent member of the cast is Sylvia Breamer. Then there are two clever character actors in Mr. Bern's company, Laura Lavarinie and Monti Collins, both of whom have been vaudeville headliners for some fifty years.

Press Book Ready

Arrow announces a high class combination press book and press sheet has been prepared for the first of the Curwood series. "God's Country and the Law." It has been artistically made without losing its utility and in addition to exploitation ideas, etc., has a press clip inserted with publicity stories, advertising layouts, etc.

"MAN TRACKERS"
A bit of local color in this strange Universal production

Increase in Independence Bookings Spells Success of Independence Month; Associated Reports Rush

That "Independent's Month" sponsored by the Minneapolis Convention will be a big success is indicated by the flood of contracts for September play dates now pouring into the offices of those distributing companies handling independently made pictures. A big increase in September bookings, is reported by Associated Exhibitors and the complete success of the plan inaugurated at the convention is foreshadowed.

The activity of the thousands of exhibitors who are determined to make September a red-letter month in the history of the motion picture business has actually transformed an ordinarily quiet time of the year into a period of excellent business. It is also reported from all branches that exhibitors in booking for September are carefully inquiring the source of production of all pictures and seem determined to use those made by out and out independents.

Big Exploitation Planned.

A remarkable fact in connection with the movement which is developing in every part of the country is that the theatre men are buying paper and accessories in unusual quantities. Many of them are planning big campaigns of advertising and exploitation and all indications are that September will mark the return of prosperity for theatres and independent producers as well as serving to show the power of the independent element in the industry.

"Any doubt of the power of the exhibitor to put over September as Independent's Month vanished with developments in the exchanges during the past week," reads a statement from Associated Exhibitors. "A banner month is looked for by this organization and even more important that the increase in business during that time is the general effect of that month on the motion picture business.

Expect Great Fall Business

"The determination of theatre owners everywhere to not only play independently made pictures but to support them with big campaigns of exploitation means that the beginning of that renewed state of prosperity will probably begin in that month. We confidently expect a greater fall business than this industry has experienced.

"Constantly improving conditions assured this period of prosperity and this general activity manifested everywhere will unquestionably bring millions into the motion picture theatre habit again. It was fully expected that this would come in October or November, but the decision at Minneapolis and the support it is getting from exhibitors means that September will see the return to better than normalcy in the motion picture industry.

Extends Congratulations

"The Associated Exhibitors extends congratulations to the originators of this plan and to the exhibitors who are so loyally supporting it. They are not only rendering a great service to the independent maker of pictures, but they are serving themselves well.

"Harold Lloyd seems to be a great favorite with independent exhibitors. The success of the recent short subject week at the Capitol, New York, with Harold Lloyd featured in 'Among Those Present' has made a deep impression and in scores of theatres a short subject week similar to that planned by Mr. Rothafel will be a feature of September.

Extra Prints to Meet Call

"'The Rider of the King Log,' which has been meeting with success on first runs in every part of the country is another favorite much sought after for September. The demand already has been so great that extra prints are being ordered to meet it.

"Bryant Washburn in 'The Road to London' is also a big favorite. It is conceded to be the best picture Washburn has appeared in since 'Skinner's Dress Suit' and has proven a strong box-office picture at every showing. George Arliss in 'The Devil,' unquestionably one of the best independently made pictures of the year, and 'What Women Will Do,' are also going over big.

"These facts, the great increase in bookings of these productions for September, indicate clearly the success of the Minneapolis plan even at this early date and we again extend congratulations to the originators of it."

"Solid Booking, Solid Gold" Is Slogan for Goldwyn Week

October 23 starts Goldwyn Week. This is the official announcement from the sales department of Goldwyn Distributing Corporation.

Throughout the country exhibitors will show Goldwyn pictures for consecutive playing each day in this week, backed by an intensive general advertising campaign.

The decision for a Goldwyn Week was reached at the National June Convention of branch managers in Culver City. This is the first time that the Goldwyn company has conducted a country-wide drive for solid week programs of its pictures. Goldwyn Week is going to be featured in the advertisements carried by magazines, which combined, reach approximately twenty-seven million readers. Some of the publications selected to carry the Goldwyn announcements are: "The Saturday Evening Post," "The Ladies' Home Journal," "The Literary Digest," "Good Housekeeping," "Cosmopolitan," "Photoplay," "Red Book" and other magazines that circulate in every part of the country.

This means that exhibitors will benefit by a tremendous amount of advertising at no expense to themselves. Thousands of prospective patrons will be familiarized with the pictures to be shown, as well as the fact that there is to be a Goldwyn Week in their town.

The productions featured for the season's opening months, all of which will be available for Goldwyn Week, are unexcelled in variety and strength. Running the gamut of drama, comedy and melodrama, they include such pictures as Rupert Hughes' "The Old Nest" and "Dangerous Curve Ahead;" "The Night Rose," a gripping story of the underworld by Leroy Scott; "All's Fair in Love," an adaptation of Thompson Buchanan's stage success, "The Bridal Path," "Beating the Game," a tale of small town political life in which Tom Moore is starred; and other pictures of equal caliber from which an exhibitor may take his pick.

By the last week in October, Goldwyn's national advertising campaign will have been under way long enough for the announcements of fifth year pictures and the Goldwyn Week showings to have spread broadcast over the country.

Roach Comedies on Broadway

The consistent efforts of Hal Roach to turn out comedies that will have the most general appeal to motion picture audiences is being rewarded by the big first run bookings accorded the one-reelers featuring "Snub" Pollard with Marie Mosquini, and distributed by Pathe.

Two weeks in succession now the Pollards have succeeded in brightening up a Broadway entertainment. During the week of July 10 "At the Ringside," which critics without exception have regarded as the best work Pollard has ever done, was featured on the Rialto Theatre program.

The following week Managing Director Joe Plunkett, of the Strand Theatre, booked "No Stop Over," which proved the equal in laugh-making qualities of "At the Ringside."

Producing one comedy a week and keeping it up to the standard that will make 'em laugh on Broadway or in Oshkosh, is one of the most difficult tasks in this industry, but Hal Roach has succeeded in building up an organization that is meeting this requirement generally.

Reports from all over the country indicate that the Roach comedies are winning big success, and it is estimated that two-thirds of the theatres in the nation play these works.

"Sons of Italy" Invites Vignola to Be Honorary Member of Society

Lauded as a representative Italian who has achieved exceptional success as an artist and a business man and who has contributed a substantial share toward the development of the motion picture, Robert G. Vignola, director of special productions for Cosmopolitan, has been invited by the Society of the Sons of Italy, one of the most exclusive Italian organizations in the world, to become an honorary member.

According to officials of the socicty there are but five honorary members in the whole organization and honorary membership is rarely conferred and only for exceptional achievement. The decision of the society to honor Mr. Vignola has just been made after an exhaustive investigation into his private and business life. The honor is awarded him for his distinctive success as a director of motion pictures and for his evident contribution to the art of the cinema.

Preparations for the conferring of the order are being made now and the event will take place in Albany, N. Y., Mr. Vignola's home, at a date to be announced later. High officials of the organization will attend and assist in the ceremonies that will inscribe Mr. Vignola's name upon the rolls of the organization as one of the most brilliant sons of Italy.

In Leading Role

Virginia Faire, who won the Fame and Fortune Contest conducted by Motion Picture Classic in 1919, has been selected by Richard Walton Tully to play the leading feminine role in "Omar the Tentmaker."

Produced in 1913 for the speaking stage, "Omar the Tentmaker" made a fortune both in America and abroad during the last eight years for Mr. Tully and Guy Bates Post who played the title role.

Lawson Butt, Otto Matiesen and other photoplayers whose names will be made public later have been selected by Mr. Tully for important roles in "Omar."

Editing "Bits of Life"

With his latest picture, "Bits of Life," being edited for Associated First National release, Marshall Neilan is preparing for another trip East. It is probable that Mr. Neilan will stop off in Indianapolis to visit Booth Tarkington, whose book of boy life, "Penrod," Mr. Neilan hopes to begin filming soon. While in Indianapolis, Mr. Neilan will attend a special showing of "Bob Hampton of Placer," at the Circle Theatre, the owner of which is Robert Lieber, president of Associate First National Pictures, Inc.

Conway Tearle's "The Fighter" Ready for Release July 30

The Selznick production of Albert Payson Terhune's story, "The Fighter," gets into circulation promptly on release date, July 30, with Conway Tearle the star and Winifred Westover his leading woman. Henry Kolker, who also directed Tearle in "Bucking the Tiger," supervised production of "The Fighter" when it was made early this spring.

From Fort Lee comes report of a studio showing of "The Fighter" that had employes as potential "movie fans" plus the calousness of people hardened to moving pictures in the utmost intimacy. Stenographers, carpenters, bookkeepers and film cutters, the laboratory staff and the purchasing department turned out in full quota and wrote out their opinions for the edification of Myron Selznick, vice-president in charge of production.

In this way a fair judgment of what may be expected from the ticket-purchasing public was obtained and the Selznick organization was disclosed as a unit in praise of "The Fighter." Novel readers will recall the Albert Payson Terhune story with pleasurable recollection and "fans" are going to find "The Fighter" to be an intelligent screening of the narrative according to Selznick sources for estimation.

Not a Pugilist

With another New Jersey event so fresh in memory "The Fighter" may be presumed by the uninformed to be a story with boxing gloves thudding against opposing diaphragms—but the Terhune story has for a hero a "fighter" who opposes rivals and enemies with his wits. Tearle plays the role of a man who has "fought his way" from a locomotive engineer to railroad president, battling down opposition until he finally faces redoubtable Dan Cupid.

Exciting incidents abound in the pictured narrative of this "fighter's" progress from obscurity to a position of influence in business and politics; and when Cupid enters the lists Winifred Westover and Mr. Tearle provide scenes less exciting but none the less interesting. These statements are made on authority of the Selznick publicists who report what they have seen.

The R. Cecil Smiths furnished "The Fighter's" scenario from which Director Kolker worked. Arthur Housman, Ernest Lawford, George Stewart, Warren Cook and Helen Lindroth have prominent roles in the support.

Buster Keaton Finishes Filming Initial First National Comedy

Buster Keaton has completed his initial two-reel comedy for release by Associated First National.

The funfilm, as yet without a title, is said to be replete with novelty and new "gags." No expense was spared in its production.

The same organization that has been with Keaton since his advent into stardom more than a year ago remains with the comedian. Buster was willed Roscoe Arbuckle's comedy organization when the rotound comedian deserted slapstick.

Eddie Cline, collaborates with Keaton in the direction and preparation of the scripts. The "gag" department is in the hands of Joe Mitchell and Lou Anger, while Elgin Lessley handles the Bell Howell. Virginia Fox is the ingenue with big Joe Roberts as the foil. Mal St. Clair, former Sennett director, also is a member of the Keaton staff. Keaton's pictures are being made in the Hollywood studio, recently purchased by the Comique Film Co., sponsors for the films. The plant was formerly used by Charlie Chaplin. The second Keaton comedy is under way.

Fairbanks Not to Make "Jap" Picture

The possibility of libel suits is being considered by Douglas Fairbanks and Mary Pickford against several newspapers throughout the United States which it is claimed have printed statements to the effect that Mr. and Mrs. Fairbanks intend to make Japanese propaganda pictures for distribution in this country, according to Bennie Zeidman, production manager for Miss Pickford.

It is Mr. Zeidman's claim that certain press despatches stated that negotiations have been started by Sessue Hayakawa on behalf of the Japanese Government to have Mr. and Mrs. Fairbanks visit the Land of the Rising Sun and make several pictures in the nature of propaganda for the Japanese to be distributed here.

"Neither Mr. or Mrs. Fairbanks is personally acquainted with Sessue Hayakawa," said Mr. Zeidman, "and that alone brands the whole fabrication as a lie. Both Mr. and Mrs. Fairbanks have all the money they need, and with the same high ideals that Theodore Roosevelt stood for as their standard of patriotism, is it any wonder that they should be incensed over these unjust and absurd reports or that they should be considering libel actions against the papers that have published these damaging stories?"

Mr. Zeidman stated that wires have been sent to Mr. Dennis F. O'Brien, of New York, chief counsel for Mr. and Mrs. Fairbanks, and that he is expected to arrive in Los Angeles next week when the entire matter will be placed in his hands.

Selznick Revives "The Lone Wolf"

The Selznick Corporation's plan of reviving some of the splendid pictures with which the name Selznick has been identified in the past brings interesting announcements from time to time. Myron Selznick, vice-president in charge of production, has chosen "The Lone Wolf," one of the biggest money-getters which exhibitors have ever had, as the revival release for August 20.

"The Lone Wolf" is from the book by the same name by Louis Joseph Vance. Herbert Brenon personally directed the production and Hazel Dawn and Bert Lytell are at the head of a large and notable cast which also includes the names of Alfred Hickman, Edward Abels, William E. Shay, Stephen Grattan, William Riley Hatch, Florence Ashbrooke, Juliet Brenon, Joseph Chailles, Ben Graham, Robert Fisher and other prominent screen players.

"The Lone Wolf" originally was released by Lewis J. Selznick four years ago. It is a mystery story which when first published was read by millions and in its photoplay form it enjoyed one of the biggest vogues known to successful pictures of that period. Since the publication of the original "Lone Wolf" story there have been several sequences to the narrative, all of which have been heartily received by the public and the revival of this picture is but the natural outgrowth of a demand on the part of the public for new opportunities to enjoy the pictures that a few years ago were considered the classics of the screen.

The revised edition of "The Lone Wolf" has been set for release August 20. The picture has been completely modernized with new titles and art effects and new prints already are being rushed to exchanges throughout the country.

Lasky Engages Barnes to Play Opposite Clayton

T. Roy Barnes is to be Ethel Clayton's leading man in "Exit the Vamp," her next Paramount picture, which is an original story by Clara Beranger. Frank Urson will direct.

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, announced last week the engagement of Mr. Barnes, who is one of the best known stage and screen actors of the day. His wide experience has carried him through the range of comedy drama, musical comedy, and though his picture career has been comparatively short it has been successful from the start.

In "Exit the Vamp," a breezy, clever and "different" picture, he will have a role exactly suited to his striking personality and opposite Miss Clayton should prove admirable in every respect.

Prints Received

A print of Rita Weiman's first original screen story for Goldwyn, "The Grim Comedian," has been received by the New York Exchange, and will be ready for early fall distribution. Those who have seen the picture claim it to be an excellent drama, done in workmanlike fashion. Frank Lloyd directed.

Educational Now Has "Chesters" for New England

Chester Outings, which have been handled heretofore in New England, by the Boston Photoplay Company, though released elsewhere in the United States through Educational Exchanges, are now being distributed in that territory by the Educational branches at Boston and New Haven.

With the addition of the Boston and New Haven Exchanges the Chester Outings are now released throughout the United States and Canada exclusively by Educational Exchanges.

One of the early releases under the new arrangement will be "Music in the Air," a novelty among travel pictures, including amusement; a lesson in geography and human nature, and a presentation of beautiful scenery during a trip over Lake Titicaca, stretching along the Peru-Bolivia border at an altitude of 12,000 feet. There is also a view of a weird, religious festival, a combining of Christianity with ancient Inca traditions.

Many Equestrians Appear in New Paramount Film

That particular portion of the desert where George Melford will make the exterior scenes of "The Sheik," which he started a week ago Monday for Paramount, promises to be a populous place. Hundreds of extras—people who can ride like the wind and who will be attired in the picturesque Bedouin costumes, with the long rifles and flowing robes—will gather at the oasis and take part in a mad ride, characteristic of these marvelous equestrians.

Rudolph Valentino has the title role in this Melford production, while Agnes Ayres, new Paramount star, will be featured opposite him in a colorful role. Indeed, color, vivid action, swift movement and dramatic situations will be the features of the picture, which was adapted by Monte M. Katterjohn from the novel by E. M. Hull.

Editing Stewart Films

While Anita Stewart is in the East having her vacation, work continues at the Louis B. Mayer studios editing and cutting Miss Stewart's two next pictures, "The Price of Happiness" and the one she has just finished, "A Question of Honor." The "Price of Happiness" is now ready to be sent East, barring a few little touches yet to be made before it is released by Associated First National Pictures, Inc.

drawn into the machinery. Bones in his hand and arm were broken and crushed badly. He is now in the Ohio Valley General Hospital, and it is believed that the danger of necessity of amputation is past.

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The S. & S. Film & Supply Company, Pittsburgh, have secured the territorial rights for the "Hope Diamond Mystery" serial, and Manager Steinberg says it will be released sometime in September.

* * *

A. W. Fulton, a newcomer in the show game, opened his new 500-seat picture theatre at McConnellsburg recently. This town has a population of but 1,000 persons, but there is a good drawing population in the surrounding district.

* * *

Manager Atkinson, of the Pittsburgh Metro branch, is back on the job, after attending the Metro convention in New York. Previous to the convention "Al" visited his mother and father at their home in Boston, and saw them off for a trip to Europe. The popular manager made the long trip in his Moon car, and was accompanied by Mrs. Atkinson.

* * *

The Opera House, Irwin, was struck by lightning recently, and was destroyed by the fire which followed, entailing a loss of $50,000.

O. R. Kurtz, formerly with the Robertson-Cole exchange in Pittsburgh, has returned to this city from a vacation spent in Chicago, and has accepted a position on the road force of the Vitagraph exchange.

* * *

C. E. Reamer, bookkeeper at the Quality exchange, was off duty several days recently, owing to the death of his father. The elder Reamer was aged 71 years, and for the past thirty years was superintendent of the Castle Shannon Incline.

* * *

Anthony Wuenstel, manager of the Grand Theatre, Elliott, is getting up in the world these days. Recently he had an aeroplane ride, and tells us that it is some thrill.

* * *

Sammy Steinberg, of the S. & S., and Wm. Liebler, of the Quality, have gone for a two weeks' vacation to Atlantic City.

* * *

Chris Wagner, the Connellsville movie magnate, is sojourning in Ohio on a two weeks' vacation trip.

* * *

Alfred DeAught is erecting a new 350-seat picture house at Finleyville, Pa., which he expects to open about the first of September.

* * *

Pete Maracos, of the Orpheum Theatre, Connellsville, is spending his vacation at Atlantic City.

* * *

An Italian Society has opened a picture theatre at Blythesdale, Pa., under the management of Frank Vitton.

* * *

Tom Cowan, of the Star Theatre, Donora, Pa., is going to remodel his house, and add a marquise to the front of the building. Tom is still plugging along, and doesn't have much to say as usual, but we think he has something new up his sleeve, and will spring it on us one of these days.

* * *

Manager Bronsky, of the Idle Hour Theatre, Washington, is remodeling his house. He says he believes in keeping the place in tip-top shape at all times, no matter whether business is good or bad.

* * *

Ollie Kitchel, of the Eagle Theatre, Jeannette, Pa., met with an automobile accident recently. While returning from a trip to Idlewild Park (near Ligoner) in company with Mrs. Kitchel and son, also his father, Kitchel's machine skidded from the highway into the ditch, throwing the occupants out. All were very painfully hurt, but none sustained serious injuries.

* * *

Tom Greer, of the Coliseum Theatre, Stoneboro, Pa., closed for three days to install new fans. Tom is doing everything possible to keep the movie fans coming in, and at the same time look after their comfort when he gets them in.

* * *

C. A. Schatz, of the Lyceum Theatre, Meadville, has finally broken ground for his new theatre. A large force of laborers has started excavating and Schatz says that now that work has actually started he expects to have the house completed by Thanksgiving Day. The new location is directly opposite his present theatre.

* * *

George Panagatocas, movie magnate of Johnstown, Pa., has gone one a two months' vacation trip to Havana, Cuba.

Missouri

Aesop's Fables are going fine, according to the local Pathe office. This series of novel cartoon subjects is being booked rapidly and is now playing in the following houses in this territory: Liberty, Isis and Loew's Garden, Kansas City; Grubel's Circuit of theatres in St. Joseph, Kansas City, Kas., Joplin and Springfield; Palace, Wichita, and Strand, Salina.

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E. C. Rhoden and John A. Noehrn, local Educational Film Exchange managers, attended the convention of Educational Film Exchanges of America, held at the Congress Hotel, Chicago, July 18, 19 and 20.

* * *

Associated Producers have announced the addition of three representatives to their sales force. H. W. McCarty, formerly with Realart, is with Associated Producers, as are W. E. Keller, nephew of Fred Keller, and L. H. Chandler. This force should bring in a lot of business.

* * *

T. Y. Henry, manager of the local office of the United Artists Corporation, is on his vacation which he is spending in Denver.

* * *

The Mesco Pictures Corporation, of Kansas City, held open house at their new studio Sunday, July 17. There were hundreds of people at the reception for the purpose of inspecting Mesco's properties and to see demonstrated the facilities the company offers producers of motion pictures. Mayor Cowgill, the entire city council, state and county officers, were in attendance. Mesco has the most elaborate, convenient, finely furnished, permanent studio in the country, in the belief of everyone who is connected with the film industry.

* * *

Frank L. Newman's New Twelfth Street Theatre celebrated its first birthday anniversary the week of July 10. The program presented was "The Sky Pilot" and Ben Turpin in "She Sighed by the Seaside."

* * *

Billy Truog, Kansas City manager of Goldwyn, has returned from a trip to Oklahoma with Jule Hill. It is said that they brought back a lot of good bookings.

* * *

Ralph Simmons, of the S. and T. Film Company, left July 10 for a 10 day tour. His last stop will be in Chicago.

* * *

Clyde Badger, manager of the Stebbins Supply Company, is spending his vacation of a few weeks at Green Mountain Falls, Colorado.

* * *

B. C. Cook, of Success Photoplays, has returned from a week's trip through Missouri.

* * *

J. J. McCarty is making towns in this territory for United Artists. He is an old timer, being with Universal in Omaha for about six years, coming to Kansas City with them, and later joining Metro.

* * *

William P. Bernfield, well-known figure in the film industry here, is making the key cities for the Synchronized Scenario Music Co.

* * *

E. G. Olsen died recently at Elcelsior Springs. Mr. Olsen, who was a recent visitor to Kansas City, was a well-known person by all of the old-timers in the film industry, as he was formerly in the film supply business in Wichita.

* * *

J. E. Dodson, formerly with Pathe, has been added to the Vitagraph sales force as special representative. He will handle the sales of all special production and feature attractions.

* * *

The Cole Theatre Supply Company has moved from the third floor of the Ozark Building to the first floor of the same building, which was formerly occupied by the Robertson-Cole Distributing Corporation. Mr. Cole says that they will remain in their present quarters until a building can be erected for them closer to the film exchanges. They have also received their first shipment of Power machines and they are on exhibition at the new offices.

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H. E. Ulrich, of the Marshall Theatre at Manhattan, Kas., will take the management of the Grand Theatre at Topeka. He will succeed H. H. Buntley.

* * *

Mr. Birkholm, of the Nicholas Power Company, was a recent visitor at the Cole Theatre Supply Company. He was on his way back to New York from Minneapolis, where he demonstrated the Power's machine.

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Barber's Ideal Theatre of Joplin has closed temporarily for redecoration.

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The Bayard Amusement Company, of Bayard, Texas, is opening a new theatre with Universal service.

* * *

C. A. Relm, of Winfield, is having some remodeling done on his theatre. A new front will be put on, a new pipe organ installed and the place given some new decorations.

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A. A. Renfro has opened the new Indiana Airdome at Thirty-first and Indiana, in Kansas City.

* * *

H. C. Mahon has opened his new house at Gridley, Kas.

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Tom Linnon, assistant manager of the Marple Theatre, Wichita, is spending his vacation in Kansas City.

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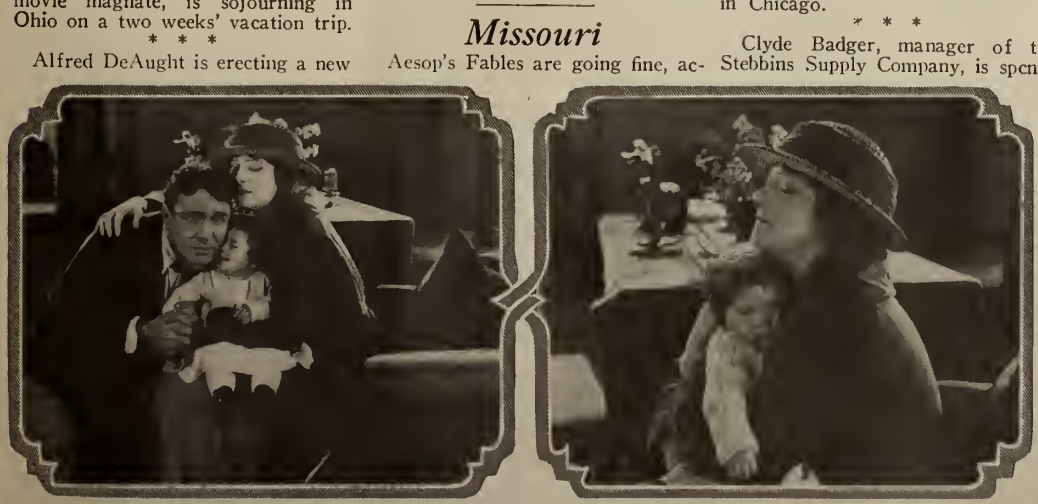
The Fifth Avenue Theatre at Arkansas City, Kas., is being remodeled.

* * *

Miss Lucille Sickman has purchased the City Opera House at Montrose, Mo.



"THE KID ROCKED IN THE CRADLE IS THE KID THAT ROCKS THE HOME"
That's a little different from the old style quotation, but it lives up to the story of Frank Lloyd's "The Invisible Power," about to be released by Goldwyn

J. J. Newcomb, of the Newk's Theatre at Burlington, Kas., has recently installed a Typhoon cooling system.

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Fred Halter, formerly of the Liberty Theatre at Springfield, Mo., has bought the Queen's Theatre in Kansas City.

* * *

Mr. Dickinson is the new manager of the Marshall Theatre at Manhattan, Kas.

St. Louis

It was necessary to call the police to keep the crowds in line at the Aubert Airdome, Aubert and Easton avenues, on the evening of July 11. The remarkable success of this airdome has been the sensation of the present theatrical season.

Showing without music, Manager Sam Bromley is charging but 6 and 11 cents to see his pictures. He has been playing to capacity crowds every night. On Saturdays and Sundays he has turned hundreds away.

The Aubert is now under new management. The new owners plan to erect a large theatre on the site this fall. The Aubert's return to pre-war prices and the attending success has been food for much speculation in local film circles.

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Floyd Lewis, present vice-president of the St. Louis Film Board of Trade, will be selected for the presidency of the newly formed F. I. L. M. Club of St. Louis if he is willing to accept the honor, unless all precedents are shattered. Since the formation of the St. Louis Film Board of Trade it has been the custom to advance the vice-president when a vacancy occurred in the president's chair. If Floyd declines to accept the honor it will be tendered to G. M. McKean, manager for William Fox Films, who is the present secretary-treasurer of the St. Louis Film Board of Trade.

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It is said that ground will be broken within the next thirty days for the new $500,000 moving picture theatre to be erected on the south side of Chestnut street just west of Eighteenth street. This site is but one block north of Union Station, an ideal spot for a theatre catering to transits.

The lot has a frontage of 160 feet on Chestnut street by a depth of 109 feet. The plans contemplate a fireproof theatre to seat 2,500 on the main floor and balcony. The showhouse will be modern in every respect. The Central Amusement Company are the owners.

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J. T. Calvin, of the Washington Theatre, Washington, Mo., was seen along Picture Row.

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Another visitor of the week was William Karstetter, of the Columbia Theatre, Columbia, Mo.

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Floyd Lewis, local manager for Realart Pictures, has been elected first president of the newly formed F. I. L. M. Club of St. Louis. Lewis had been vice-president of the St. Louis Film Board of Trade, which gave way to the F. I. L. M. Club.

Others elected to office were: Sam Harris, Pathe, vice-president; G. M. McKean, Fox Films, secretary and treasurer, and five members of the board of directors as follows: Jack Weil, Goldwyn; Charles Werner, Metro; Barney Rosenthal, Universal; J. A. Steinson, Vitagraph, and R. J. McManus, Paramount.

Later President Lewis will name a grievance committee of five, two of whom are to be exhibitors, and other committees of the club. Two leading exhibitors have expressed a willingness to serve on the grievance committee.

* * *

H. G. Wiseman, home office architect for Fox Films, is in St. Louis to select a site and draw plans for a new home for the local Fox office. The lease on the present quarters on Olive street west of Grand avenue expires shortly. The expansion of business of the exchange demands far more room than is available in the present building. This necessitates the building of a new office.

* * *

Jack Weil, of Goldwyn, who returned from a tour of Eastern Missouri the past week, reports that he found an improvement in general conditions in that territory. "I believe the fall will witness a decided resumption of prosperity in those parts," he said.

* * *

Charles Metcalfe, of the Court Theatre, Paris, Ill., was a visitor to the United Film Exchange. Metcalfe recently purchased the Olympia Theatre at Arcola, Ill.

* * *

Joseph Mogler, president of the St. Louis Motion Picture Exhibitors' League, was honored by the Minneapolis convention by being elected vice-president of the Motion Picture Theatre Owners of America.

* * *

Tom Reed, of Duquoin, Ill., came in during the week for some snappy stuff for their circuit in Duquoin, Mount Vernon, Benton, Sessor, Christopher, etc.

* * *

Sam Werner of United, who has taken over the distribution of Synchronized Scenario Music Scores in the St. Louis territory, reports an increasing demand. The Missouri Famous Players Corporation is among the purchasers.

* * *

The Flying Squadron is already on the job here, checking up theatres, picture shows, baseball parks, summer gardens, drug stores, candy shops, soda fountains, etc., to see that the luxury taxes intended for the government have gone to the proper destination. Chief Inspector Houston, in charge of the Flying Squadron in the St. Louis territory, estimates that it will take about three months to thoroughly check up this district.

* * *

St. Louis independent exchanges have received numerous inquiries from exhibitors regarding the films they will have available during September, which was designated "Independents' Month" by the Minneapolis convention of the Motion Picture Theatre Owners of America. It is expected that a record number of independent pictures will be exhibited during that period. Many theatre owners have announced their intention of showing nothing but independent films.

J. B. Stein, of the Paris Amusement Company, owners of the Majestic Theatre, Paris, Ill., reports that they have completed plans to install a new fire-proof projection booth, new lighting system and to redecorate the theatre at a cost of several thousand dollars.

* * *

It is said the Orpheum Theatre Company, of Hannibal, Mo., will erect a $150,000 picture house on South Fifth street, Hannibal. The show house will be modern and fireproof throughout. It will measure 63 feet by 143 feet and will accommodate 1,600 persons. It may be ready for occupancy in early fall.

* * *

Tom Leonard, of Pioneer, is preparing to celebrate the first anniversary of the opening of the local Pioneer office. He started to work on August 1 and has enjoyed a wonderful year. Even during June and July, periods of so-called depression, the business of the office has been very good. Pioneer will close its first year with a handsome profit.

* * *

G. A. Kizer, of Mattoon, Ill., will erect a 1,500 seat theatre there, to cost $25,000.

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Barney Fegan, of Independent Film Exchange, has obtained the rights for distribution of "Blue Laws Blues" in this territory.

"NO, I'VE CHANGED MY MIND. DON'T WANT IT"

In First National's "A Midnight Bell" Charles Ray runs foul of the proverbial feminine shopper

Cincinnati

Following extensive realtering and renovating the Lyric Theatre, recently acquired from the Shubert interests by I. W. McMahon and Jerome Jackson, movie magnates, the show place is to be opened as a first class vaudeville and motion picture theatre, according to an announcement made last week by Jerome Jackson. High class vaudeville acts and a feature picture will be the order of the program at the theatre, which is expected to be opened in September. Redecoration of the interior, installation of a new organ, new scenery, modern heating and ventilating systems installed and new carpets and chairs are among the improvements planned for the theatre.

* * *

Individual censorship of pictures during the summer and a resumption of work in September as an organized body is the program decided upon by members of the Russell Sage Film Committee, an organization investigating films in Cincinnati at their final meeting of the season. It was suggested that selection of films, rather than censorship, should be the work of the committee. This will be taken up at the first fall meeting of the committee.

Maryland

Joseph Blechman, proprietor of the Picture Garden Theatre, and Henry Mishkin, of the Globe Film Service Company, Baltimore, were arraigned before Justice Stanford on charges preferred by Miss Marie Presstman, of the Censor Board of Maryland on July 12 for using a film entitled "Mother I Need You," which she claimed had not been properly censored, and their combined fines amounted to $233.50. Mishkin claimed he had made the eliminations ordered when it was censored in 1920. Miss Presstman admitted having reviewed 6,000 pictures since she examined it, yet she was able to go into the Picture Garden and remember exactly what eliminations she had ordered.

* * *

Improvements are to be made in Ford's Opera House which will probably cost about $25,000. New carpet will be laid, according to Charles E. Ford, the manager and new mural paintings will be used for the wall decorations. The plans for the rest of the renovations have not been completed it is

understood. Ford's is a legitimate theatre that runs a few pictures at the end and at the beginning of their regular seasons.

* * *

While touring the key cities from the East to the West, Hunter Bennett, vice-president and general manager of the National Exchanges, Inc., of New York City, stopped over in Baltimore on July 5 and called on Louis A. DeHoff, at the Century, with George C. Easter, Baltimore manager for National.

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Thomas D. Goldberg, vice-president of the Exhibitors League of Maryland, is engaged to marry Miss Esther H. Bossak, of 905 West End avenue, New York City, it is announced by Miss Bossak's parents, Mr. and Mrs. Moritz Bossak.

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Moving pictures of a religious and moral nature will be shown at the Presbyterian churches of Midland and Lord every week hereafter, as they have purchased a projection machine for the purpose. Each Wednesday night the machine will be used at Midland and each Thursday night at Lord.

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In keeping with the general tendency to reduce prices, J. Louis Rome, general manager of the Capitol, Apollo, Broadway and other theatres of Baltimore, has reduced the admission prices of those three theatres. This decision was reached because Mr. Rome wishes to give his patrons the advantage of the cut in prices that the film producing companies have allowed him. At the Capitol and Broadway theatres the prices now are: Matinees, 11 cents; nights, adults, 17 cents; children, 11 cents. At the Apollo, the prices are: Matinees, 11 cents; nights, first floor, 17 cents; balcony, 11 cents.

* * *

H. M. Messiter, formerly with the Indianapolis, Ind., office of Paramount, and prior to that time with the Buffalo office of the same company, has succeeded Herndon Edmonds as Baltimore representative. Mr. Edmonds, who is well-known in this territory, has gone back to the Washigton, D. C., office of Paramount.

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William M. Whitehurst, manager of the Century Theatre, who has been confined to the University Hospital, Baltimore, Md., with typhoid symtoms, has recovered and returned to his home on Tuesday, July 19. He will soon be able to resume his duties.

* * *

The Mercantile Trust and Deposit Company, trustee, has conveyed to the American Realty Company the title to the Idle Hour moving picture theatre, 223 North Howard street, through the Title Guarantee and Trust Company, the consideration, according to the stamps amounting to nearly $115,000.

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The mechanism of rifles and machine guns was shown by moving pictures to members of the First Maryland Infantry and Battery B of the Maryland Field Artillery on Monday night, July 18, at Camp Albert C. Ritchie, at Saunders Range, where they will remain until July 31. It was a moonlight night and the men sat on the grass while the pictures were exhibited.

* * *

Charles E. Whitehurst, president of the Whitehurst Theatrical Enterprises, Baltimore, has returned to his desk in the Century Theatre offices after a vacation at Atlantic City.

* * *

W. F. Hayner, who for some time was the Baltimore representative of Goldwyn, has gone to Atlanta, Ga., where he is associated with W. W. Hodkinson Company.

* * *

The interests of Sidney B. Lust, president of the Super Film Attractions, Washington, D. C., are now being looked after by J. J. Hartlove in Baltimore. Mr. Hartlove also does a lot of exploitation and stunt work for the exhibitors of Baltimore.

* * *

After a number of months with the Robertson Cole Company as their Baltimore representative, Nat Fleisher has joined the forces of Peter Oletzky, who operates the Federated Film Exchange of Baltimore, Inc.

Detroit

Fred North, a former Michigan exhibitor and for three years star salesman in the Detroit branch of the Famous Players-Lasky Corporation, has been promoted to branch manager, succeeding Charles W. Perry, who has been transferred to Chicago, where we will do special work.

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A. J. Moeller, for the past year manager of the Michigan Motion Picture Exhibitors' Association, has resigned, effective September 1, to accept a similar appointment with the Motion Picture Theatre Owners of America and will make his headquarters in New York City. Mr. Moeller was one of the pioneer exhibitors in Michigan and has been connected with several of the big theatre circuits. During his administration as manager of the Michigan Exhibitors' Association the membership has increased from 250 to approximately 100 per cent. No successor has yet been appointed.

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Hiram Abrams, of the United Artists, and A. S. Aronson, vice-president of Goldwyn, were recent Detroit visitors.

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Herbert K. Moss, former manager of the Enterprise Film Company in Omaha, Neb., has been appointed manager of the Detroit office of Associated Producers, succeeding Emmett J. Flynn, resigned.

* * *

Work is proceeding on quite a number of new theatre projects in Detroit and Michigan, indicating the optimistic attitude of those men behind such enterprises. In Detroit there is the New Capitol, the new Cinderella, the Tuxedo, the Rivola and a new theatre on Mack avenue. All will be houses seating in excess of 1,200.

Louisville

Despite the fact that the hot weather has continued, the exhibitors say that their shows during the last few weeks have played to packed houses. Business has been good, and as an explanation, several exhibitors have suggested that the public is at last becoming accustomed to the heat. The fact that this last week's shows have been out of the ordinary is also responsible for the good business. The afternoon shows have been rather slow and have not been attended to the extent that is desired, but as a rule evening shows have been so well patronized that those wishing to see the pictures have in a great many cases been forced to stand in line.

* * *

Business at the B. F. Keith's National Theatre was boosted last week to a considerable extent by the personal appearance of Jack Hoxie, film star. Hoxie appeared at the evening shows for two days and crowds were enormous as they struggled to gain entrance to view the star. During his stay he was the guest of Lee Goldberg, of the Big Features Rights Corporation, and attended several luncheons given in his honor. Hoxie's pictures have met with great favor in Louisville and it was with great acclaim that his admirers met him.

* * *

The Majestic Theatre has been closed for several days and is being completely remodeled throughout. The lobby is being fitted with a new coat of stucco and the interior of the house is being changed materially. The reopening of the Majestic will take place some time in early September.

* * *

A recent dispatch from Evansville, Ind., states that the new Victory Theatre, located in Evansville's new $1,000,000 Hotel Sonntage was opened a few days ago. The theatre has been in the last stages of completion for several weeks and is said to be one of the best equipped and largest theatres in that section of the country. The hotel itself has not been completed but will be in a very few days.

"School Days" to Get Premiere in Los Angeles; Early Scenes of Picture in New Color Process

Since time immemorial film productions have been sent from the West Coast to New York for their premiere. Precedent wil be established, however, with the release of Harry Rapf's production, "School Days," featuring Wesley Barry, which has been under way at the Biograph Studios in New York for the last two months. Just as soon as "School Days" has been cut and edited, Harry Rapf will take a print with him to Los Angeles, where it will receive its world premiere as far as actual screening is concerned.

The reason for Mr. Rapf's decision was caused by the sudden departure of Gus Edwards from Los Angeles where he will appear in conjunction with his latest revue for several months. This is the first time any of Gus Edwards' stories or works has been pictured, and he is anxious to witness the finished product.

Announcement already has been made of the revue that Mr. Edwards will produce as a prologue for the film version of "School Days" and according to a statement issued by him prior to his departure for the coast, work is progressing satisfactorily on this feature of the combination entertainment that will be offered with the release of the Rapf feature.

The opening sences in "School Days" will be produced in natural color, a new process recently perfected being used for the first time. The first scene will show Wesley Barry taking life easy in the 'ole swimmin' hole. His red hair and freckles will be brought out in all their glory via this new color process.

Wesley Barry is holding himself ready to leave for Los Angeles on twenty-four hours' notice and will soon be seen again in a production from the hand of Marshall Neilan.

September 11 to 17 Is Announced as Fox Film Week for This Year

Fox Week this year will be September 11 to September 17. This announcement from the Fox home office is coupled with the assurance that, while there have been other Fox weeks in the past, this will be the Premiere Fox Week in the history of Fox Film Corporation.

Ever since the branch managers returned from the Fox Convention, held in New York City the last week in June—at which plans were discussed and finally formulated for holding Fox Week beginning the second Sunday in September—the branch executives and their corps of salesmen have been busy getting set for the big event.

Branches are supplied with unusually ample material for serving an unlimited number of customers for this special period of seven days, which has been set aside practically at the beginning of the new season as a time for co-operative effort between Fox salesmen and the exhibitors for serving the fans of the country with a week's solid entertainment, culled from the Fox release chart.

According to the representative of the Fox home office, that corporation never was in such good shape to book a solid period of first-class entertainment as at the present time; seven weeks or seven days—it would be all the same, so great is the wealth of material on hand. The exhibitor will have a wonderful list of special productions and star pictures to choose from—pictures of assured value from a box-office standpoint.

Fox exchanges are prepared to handle a great volume of business on the specified Fox Week. Free banners, posters and other accessories have been prepared and everything is being done to make Fox Week a great success from the exhibitor's standpoint as well as from that of the exchange manager.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

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"The Girl From Nowhere" (*Selznick*).
"Maid of the West" (*Fox*).
"The March Hare" (*Realart*).
"Little Italy" (*Realart*).
"Nothing Like It," "In For Life," "Falling for Fanny" and "Oh! Buddy" (*Christie Comedy*).
"Luring Lips" (*Universal*).
"The Money Maniac" (*Pathe*).
"The Face of the World" (*Hodkinson*).

"The March Hare"

Light But Joyous Story in Realart Release Enables Bebe Daniels to Shine as an Impish But Adorable Young Person

Reviewed by Edward Weitzel

It doesn't matter at all if you find "The March Hare" wildly improbable. It is a light but joyous story that enables Bebe Daniels to shine as an impish but adorable young person, and what more could anyone ask? Excellent judgment in all departments of production has turned out a breezy comedy that will amuse any rational spectator with a leaning toward pretty girls, fetching frocks and a goodly stock of animation, sly winks and the ability to pick out the right chap when he happens along. The picture gets away at a lively clip, and there is every promise that events are going to be worth looking at—and they are. It also has class, good taste, tone, or whatever you prefer to call the personal note of everybody and everything connected with the production. Never subtle or serious, it is always refined as well as funny, and quite the best thing in which Bebe Daniels has starred.

Of Miss Daniels herself, it is only just to acknowledge the large share she has in the success of the picture. She is so pleasant a sight and has such a fine sense of personal adornment, that the ease and effectiveness of her acting complete a combination that is irresistible. The supporting company are all worthy of individual praise, especial mention going to Harry Myers for his finished performance of Tod Rollins, and to Helen Jerome Eddy for a finely sustained character impersonation of Susie.

The Cast

Lizbeth Ann Palmer.....Bebe Daniels
Clara Belle Palmer.....Grace Morse
Lucius Palmer.....Herbert Sherwood
Mrs. Curtis Palmer.....Maym Kelso
Tod Rollins.....Harry Myers
Senator Cyrus Rollins...Melbourne McDowell
Mrs. Rollins.....Frances Raymond
Meadows .....Sidney Bracey
Susie.....Helen Jerome Eddy

Story by Elmer Harris.
Scenario by Percy Heath.
Director, Major Maurice Campbell.
Cameraman, H. Kinley Martin.
Length, 4,431 Feet.

The Story

Known as "The March Hare" among her friends, Lizbeth Ann Palmer, the daughter of a Los Angeles millionaire, starts for New York with a chaperon to visit her aunt. Impish but adorable, Miss Palmer plunges into adventure when she goes to a New York restaurant on her arrival and finds that she will have only seventy-five cents left in cash after settling the bill. A bet with her chaperon that she can live on this amount for a week is the cause of her going to the cloak room and turning herself into a flower girl, after sending the maid to buy her some roses. The head waiter tries to have her put out, but a young millionaire from the West is smitten with her and insists that she sit down at the table with him and his parents and have something to eat. He then persuades his mother to take her home with them. The Rollins family are stopping with Miss Palmer's aunt, and when she reaches there she finds that someone has taken her name, opened her trunks and is wearing one of her best frocks. The imposter is a companion of the aunt's butler, a crook who knows that his mistress wants to get points on stock investments from her niece. The pair of sharpers intend to fool the aunt with fake investments. Miss Palmer, who is using an assumed name, has great sport helping on the scheme, until it is time to unmask it and arrest the crooks for also trying to steal her aunt's jewels. Lizbeth Ann not only wins her bet, but a millionaire husband.

Exploitation Angles: Sell Miss Daniels strongly and tell that this gives her a real chance to show what she can do. Then get outside interest on the problem of living for a week on seventy-five cents, possibly using a contest on "What would you do if you found yourself in a strange city with only seventy-five cents?" It makes an interesting problem. But above all, sell this as good summer entertainment, where you do not have to think but just laugh.

"Brownie's Little Venus"

Among the distinctly outstanding short comedies being produced at the present time are the two-reel Century comedies which have Brownie, the wonder dog, and Baby Peggy Jean as co-stars, which are released by Universal. "Brownie's Little Venus," the latest of the series, adheres to the high standard of entertainment value maintained by the previous releases. The featured players, the almost human dog who acts and does not merely do obvious tricks, and the tiny Baby Peggy, whose infantile personality and distinct natural talent, are responsible for an unusual amount of genuine human appeal and real humor. The picture is thoroughly delightful from beginning to end, and it will fit into any program. It is absolutely impossible to go wrong on this.

One of the frequent peculiar things appertaining to the industry to understand is why this series of comedies is not exhibited in any of the first class Broadway houses. A recent one, in which the child and the dog burlesqued Chaplin and Jackie Coogan in "The Kid" and now the latest one, would be an undoubted success. F. T.

"The Call of Duty"

This two-reel Western, released by Universal, has the same players and is directed by the same man as a recent Universal five-reeler, "Man Trackers." George Larkin and Josephine Hill are the featured members of the cast and the megaphone was wielded by William Kull. The same locality, the Canadian north woods, was used but the individual locations are different, but the type of story is the same, that of the melodramatic love affair of a Royal Mounted Northwest Policeman, who finally "gets his man, dead or alive," and the girl of his choice. The picture is melodramatic in tone, with a certain amount of entertainment value for those who like simple stuff. It might serve as a good contrast on a program built around a metropolitan story. F. T.

"The Face of the World"

Hodkinson Production, Adapted from Novel by Celebrated European Author

Reviewed by C. S. Sewell.

As presented on the screen in the Willat Production, distributed by W. W. Hodkinson, "The Face of the World," adapted from the novel of the same title by the celebrated Scandinavian author, Johan Bojer, tells a conventional story of a young married couple who following their own ideas of life, drift apart, only to be reunited finally after they have come to a realization of their folly. In justice to the producer it should be said, however, that the story on which this picture is based is of the type which it is difficult to translate pictorially and at the same time put over the author's intent.

The locale of the story has also been changed so that the action instead of taking place in Europe occurs in this country. The principal roles are satisfactorily interpreted by Barbara Bedford and Edward Hearn, Miss Bedford's characterization being particularly appealing. The settings are good and the photography excellent, but too much time has been used in getting the story under way. Considerable footage could be eliminated without detriment to the story. The picture as it stands has several points in its favor, although there are several inconsistencies in the story.

The Cast

Thora .....Barbara Bedford
Harold Mark.....Edward Hearn
Grandfather .....Harry Duffield
Monsieur Duparc.....Lloyd Whitlock
Ivor Holth.....Gordon Mullen
Dr. Prahl.....J. P. Lockney
Gundahl .....Fred Huntley

Adapted from novel by Johan Bojer.
Scenario by Dwight Cleveland and L. V. Jefferson.
Directed by Irvin V. Willat.
Photographed by Clyde DeVinna.
Length, 5,700 Feet.

The Story

Dr. Harold Mark meets Thora, who lives alone with her crippled grandfather. He succeeds in curing him, and marries Thora. They move to the city, where Harold gets a scholarship at a surgical school but becomes interested in problems for world-wide betterment to the neglect of his wife and studies. A dashing and wealthy sculptor takes an interest in Thora and she finally leaves Harold, who soon becomes disillusioned regarding his radical associates. Some time passes and finds Harold a successful physician in charge of a hospital. Thora, who has been the guest of the sculptor's aunt, realizes her mistake and declines to get a divorce. The sculptor starts to go to see Harold but is injured in an automobile wreck. Harold operates and saves his life, sending word to Thora of the accident. He then returns to the old homestead, to which Thora also comes a little later and a reconciliation occurs.

Program and Exploitation Catchlines:

Striking Story of Social Problems Adapted From Novel by One of Europe's Greatest Authors.

How a Young Couple Becoming Too Immersed in Their Own Selfish Ideas Drifted Apart Only to be Reconciled When They Learn the Shallowness of Their Own Folly.

Exploitation Angles: Work for interest in the author, for this will prove your best selling point. Direct your appeal to the more intelligent of your patrons, building up with the problems involved.

Newest Reviews and Comments

"Luring Lips"

Edith Robert's Latest Universal Picture Is a False Accusation Story

Reviewed by Fritz Tidden.

The story upon which "Luring Lips" is founded was the prize winner in a story contest conducted by a prominent fan magazine. Evidently originality of theme was not one of the conditions of the contest. Either that or the story has been altered in its translation to the screen by Universal, who commissioned George Hively to write the scenario and King Baggot to do the direction. It is a false accusation story, which does not deviate in any essentials from the routine of what has preceeded it, except that not many authors or scenarists have dared to use the long arm of coincidence to such an extent. Coincidence has a certain amount of license in films, but the important episode of the news weekly shown in prison and what it contains is rather abusing this perfectly justifiable license.

Those directly concerned with the production of the picture have done the best they could with the material in hand. Edith Roberts, the star, makes all that is possible out of a role that gives her but one or two opportunities to do anything but smile and look pretty. These opportunities she grasps with avidity and puts them over with a wallop, through no fault of theirs. The rest of the cast are conventional. King Baggot has staged the scenes realistically.

The Cast

Dave Martin.....Darrel Foss
Frederick Vibart.....Ramsey Wallace
Jas. Tierney.....William Welsh
Mark Fuller.....Carleton King
Adele Martin.....Edith Roberts
Detective.....M. E. Stimson

Story by John A. Moroso.
Scenario by George Hively.
Directed by King Baggot.
Length, 4,263 Feet.

The Story

Dave Martin, receiving teller in a Wall Street bank, married Adele, secretary to Frederick Vibart, the office manager, who also has courted her. Vibart visits their bungalow home and shows he is still interested in Adele. Dave and Adele go on a vacation to an expensive summer resort. The bank discovers the loss of $50,000. Suspicion points to Dave. He is arrested, convicted and sent to prison for a year.

Just before his release he sees Adele and Vibart affectionately talking in a news weekly shown on the prison screen at a welfare league's regular Saturday night show. His love for Adele is replaced by jealousy and bitterness. When released he rushes to confront them. Meanwhile Adele has accepted Vibart's advances, and agrees to elope with him to South America. At the gangplank Adele seizes the small grip carried by Vibart and causes his arrest just as Dave shows up, followed by a detective. Adele proves that Vibart has the missing $50,000 in his grip. As he is taken to jail Adele tells Dave how she suspected Vibart and how she lured him so she could catch him with the stolen money.

Program and Exploitation Catchlines:

A Fortune Was Stolen From One of the Largest Banks in the City. It Was Recovered by Means of "Luring Lips."

When the Temptation of Money Sends a Man to Jail, What is a Wife's Duty? Does Edith Roberts "Stand By" in "Luring Lips?"

Popular Edith Roberts Characterizes a Woman Who Fought the Intrigue of Wall Street to Free Her Unjustly Accused Husband From Prison.

Exploitation Angles: If you have had "Lying Lips" or it has played in your territory, make it clear that this is something else. Whoop it up as a prize winner in a contest and get interest for that and then slide.

"Little Italy"

Realart Presents Alice Brady in Entertaining Character Study of Foreign-Born Type

Rieved by Edward Weitzel.

The "Little Italy" of the Realart Production, starring Alice Brady, is not the portion of New York City known by that name, but the settlement of a colony of Italian truck farmers near Stamford, Conn. This geographical departure from the familiar Mulberry street atmosphere of Manhattan is a welcome novelty; and the picture is sufficiently well constructed, directed and acted to make it an interesting addition to the Realart list of releases. Alice Brady as Rosa Mascani gives an entertaining character study of a warm-hearted and hot-headed Italo-American girl, and rounds out her impersonation with many subtle little touches that belong to the resources of a finished actress. Miss Brady's cleverness in portraying foreign-born types has won for her a unique place on both the screen and the stage.

The story hits no unusually high spots but is human, and seems to treat honestly with its subject. A feud brought to this country by the two leading families of the settlement is that dramatic inspiration of the picture, and the local color is admirably carried out in the interior and the exterior scenes. Norman Kerry, George Fawcett and Luis Alberni are all excellent selections for the important supporting roles.

The Cast

Rosa Mascani.....Alice Brady
Antonio Tumullo.....Norman Kerry
Marco Mascani.....George Fawcett
Father Kelly.....Jack Ridgway
Anna .....Gertrude Norman
Ricci .....Luis Alberni
Bianca .....Margaret Forrest

Story by Frederic and Fanny Hatton.
Directed by George Terwilliger.
Scenario by Peter Milne.
Cameraman, Gilbert Warrenton.
Length, 4,875 feet

The Story

Old Marco Mascani has taught his daughter, Rosa, that the Tumullos are her bitter enemies and that she must hate them all, just as he hated Antonio Tumullo's father over in Italy. One day Antonio arrives at the Italian settlement of truck farmers near New York, sees Rosa and makes up his mind that the young woman is much too attractive to be classed as his enemy. Rosa treats his advances with scorn, but cannot help noticing how tall and handsome he is. Her father, the wealthiest man in the settlement, has chosen a husband for her, but Rosa will have nothing to do with him. She sends another suitor to wait for her in a rowboat at the lake while she puts on a suit of his clothes and goes to a dance given in Antonio's honor, who has just returned from serving five years on the Italian front during the great war. Reproached by her father for refusing to wed, Rosa makes a vow she will accede to his wishes by marrying the first man she meets—who happens to be Antonio. She keeps her word, and informs Antonio when the priest has finished the ceremony that she still hates him. At war with herself, the new Mrs. Tumullo is ready to start a family row with her husband at any time. The promised arrival of a young Tumullo decides Rosa that her child must not be born under his father's roof. So she runs away. After the baby is born, Rosa's heart triumphs over her habit of mind. She goes back to Antonio, and there is a happy family reunion.

Program and Exploitation Catchlines:

As a Warm-Hearted Italian Girl Who Marries the Son of Her Family's Bitterest Enemy, Alice Brady is the Star of "Little Italy," a Realart Picture.

Exploitation Angles: Sell Miss Brady, and sell also the story, for it is vivid and colorful. Reach the Brady fans with the name and others with the tale.

"The Girl From Nowhere"

Elaine Hammerstein's Latest Selznick Picture Is Well Up to Her Usual Standard.

Reviewed by Edward Weitzel

A flying start is made by "The Girl from Nowhere," Elaine Hammerstein's latest Selznick picture. The first half reel has all the zip and go of an out-and-out melodrama. After that the action takes the more leisurely gait of the ordinary society drama. The author of the story has gone gunning for unusual situations and bagged several that are far enough removed from every day experience to excite the interest of the average spectator. The hero and the heroine are good gamblers, and marry without knowing anything at all about each other, except that the girl has assumed the name of the young man to protect herself when she seeks refuge in his lodge, and he is sport enough to back up the deception. The young chap's faith in his stranger-wife gets her out of a serious situation and assures a happy future for the pair. While the story in nowise reflects life, its spirit is commendable, and it has been given careful treatment by the director and the cast.

Elaine Hammerstein's personality and method of acting are suited to the part of Mavis Cole, and the picture is well up to her usual standard.

Cast

Mavis Cole .....Elaine Hammerstein
Jimmy Ryder .....Wm. B. Davidson
Herbert Whitman .....Huntley Gordon
Dorothy Grosscup .....Louise Prussing
Samuel Grosscup .....Colin Campbell
Steve LaMarche.....Al. H. Stewart
Judge Cole .....Warren Cook
Grace Parker .....Vera Conroy

Story by Bradley King
Scenario by Sarah Y. Mason
Directed by George Archainbaud
Length, Five Reels

The Story

The granddaughter of Judge Jeremiah Cole defies the old gentleman and runs away with Herbert Whitman, a man of good social position but a crook. Mavis discovers this before they are married, and takes refuge in the deserted lodge of James Ryder, a wealthy young chap who has just been thrown over by Whitman's sister in favor of another suitor. During her runaway experience with Whitman, Mavis is involved in a jewel robbery, and is afraid to go back to her grandfather. When discovered at the Ryder lodge, she boldly states that she is Mrs. Ryder. The owner himself walks in at this instant, and endorses her claim. When they are alone, he proposes they become man and wife in reality, and Mavis agrees. Ryder keeps his word, and Mavis is installed as the mistress of his home in the city. During the time that the oddly mated pair are studying each other and becoming better satisfied with the arrangement, Whitman plans to rob his sister of a diamond necklace. He tries to get Mavis to help him and threatens to let the police know that she is the woman they want in connection with the other robbery. Ryder's faith in his wife saves her from Whitman's attempt to make her a criminal, and Mavis and her husband face a bright future.

Program and Exploitation Catchlines: "The Girl from Nowhere" Marries a Man She Has Never Seen Before After She Has Refused to Tell Him Anything About Herself.

Elaine Hammerstein in "The Girl from Nowhere" Trusts Her Happiness to a Stranger and Finds She Has Not Misjudged Him After They Are Married.

Exploitation Angles: The main situation is not altogether new, but you can do something with it by advertising for a man to marry a girl from nowhere. Probably no one will reply, but you can make strong exploitation to back up the use of Miss Hammerstein's name.

Newest Reviews and Comments

"Maid of the West"

Breezy Hot Weather Entertainment in Fox Production.

Reviewed by Jessie Robb

When the mercury in the thermometor coquettes with 100° Farenheit and the gray matter sizzles in the brain pan, light entertainment with amusing snap and pep is a heat alleviator. This is just what Eileen Perry's latest starring vehicle is. The production isn't highbrow or a genuine specimen of the cinematographic art. It's a series of moving photographs illustrated with guffaw producing subtitles or vice versa, whichever way the spectator prefers to take it. In fact, the sub-titles are seventy-five per cent. of the fun. They're of the bright and snappy order that hit one right in the eye and make one sit up and take notice. Of course, there's a story and its all about a lover in an aeroplane and a pearl necklace that has a lively time in one short evening between the efforts of Auntie to surprise her niece and the attempts of the crooks to cop it. Everything ends pleasantly with wedding bells expected to chime.

The action throughout is swift and keeps every member of the cast stepping lively and be it said, they acquit themselves nobly.

Cast

Betty ..... Eileen Percy
Bert Cragnair ..... William Scott
Mrs. Sedgwick ..... Hattie Buskirk
Bruce ..... Charles W. Meakin
Maid ..... June LaVere
Butler ..... Jack Brammall
Amos Jansen ..... Frank Clarke

Story by W. E. Spencer
Scenario by John Montague
Directed by Philo McCullough
Photography by Otto Brautigan
Length, 4,193 Feet

The Story

Betty is an orphan heiress living in Texas with her aunt and uncle. She has met Bert, an aviator from Waco, and they plan an elopement via the sky route but are prevented by uncle. Betty is due to go to New York on her twentieth birthday and be properly introduced to society in the hopes of finding the right husband.

In New York she finds Bert masquerading as her aunt's chauffeur. He has flown from Waco to the Metropolis and got the job.

Mrs. Sedgwick plans to give Betty a valuable pearl necklace, an heirloom. A band of crooks hear of it and get in the home as servants. One evening as Mrs. Sedgwick starts to clasp the necklace around Betty's neck the nights go out. The necklace disappears. After some lively skirmishes Betty rounds up the gang and recovers her pearls. Then she takes things in her own hands. She and Bert depart for a honeymoon via the sky-line.

Program and Exploitation Catchlines: When Is an Aviator Not an Aviator? When He Is a Chauffeur in Disguise Set on Winning a Pretty Girl.

Eileen Percy as Western Girl Proves Herself a Match for Eastern Society Crooks.

"Standing Pat"

The same old story of sweethearts and a father unfavorably inclined is found in this one-reel Gayety Comedy featuring Teddy Sampson, Henry Murdock and Thornton Edwards. It is a very slight thread of a story and the comedy is not strong enough to carry the burden. The boy turns statue on her dad's estate to be near his sweetheart, and rescues dad from burglars. The spectacle of Murdock "made up" as a statue was intended to be funny, but it isn't, through no fault of his. The players make the most of a very weak story. S. S.

Four Two-Reel Christie Comedies of Merit

"Nothing Like It," "In for Life," "Falling for Fanny" and "Oh, Buddy!" Maintain High Average of Fun. Released by Educational

Reviewed by Edward Weitzel

What are claimed as four two-reel Christie comedies not specially selected from the Educational list of releases were given a projection-room showing in New York this week, and all maintained a high average of fun. The four were produced without the aid of the bathing girls who display their curves and dimples on land and sea under the Christie trademark, the situations, acting and production of the pictures being more than able to carry them to success.

"Nothing Like It," featuring Dorothy Devore and Eddie Barry, and directed by Al Christie, relates the comic mishaps of an ambitious literary society that attempts to produce a Roman tragedy, written by one of its members. The performance is highly amusing to the audience but death to the hopes of the actors of achieving fame. A jealous rival for the favor of the leading lady sends the accepted lover on a wild ride down the road in a Roman chariot when the noble Roman drives his steeds on to the stage and into the presence of his charmer. This wicked revenge is accomplished by ringing a gong in the entrance of the theatre, the horses being from a fire engine house. The back stage atmosphere is cleverly handled, and there is honest cause for laughter at gratifyingly frequent intervals.

"In for Life" has Viora Daniel and Jay Belasco as the featured players and was directed by Al Christie. It is the story of a flinted-hearted father and a determined pair of lovers bent on eloping, and is given a novel twist by having the hero's favorite dog the cause of much of the trouble. The action is rapid, and the excellent work of the entire cast put the right amount of ginger into the two reels.

"Falling for Fanny," featuring Eddie Barry and Helen Darling, was directed by William Beaudine. This is one of the smartest comedies ever made by the Christie company. The complications are of the double-back action order, the trouble for the mild-mannered young gentleman impersonated by Barry arising from his old chum's advice on how to secure a wife. The chum won his by following her and saving her from being run down by an auto. Eddie tries it on, but follows his chum's wife and gets locked up so often in the same cell that it becomes like home to him. The skilful acting of Barry and his support help to make "Falling for Fanny" great fun.

"Oh, Buddy!" another William Beaudine directed comedy. Neal Burns and Vera Steadman are featured. A wealthy young chap, who served in France, discovers that the beautiful doughnut designer he fell in love with during the war is running an employment agency for returned soldiers and sailors in his home town. He puts on the kaki, hurries to the office and succeeds in obtaining a situation as an assistant gardener for her father. Circumstances force his employer to install him as butler. Green but willing, he seizes the chance to be near his adored one, but almost explodes with jealousy when he finds a rival seated next to the fair cruller composer. There is plenty of excitement for the entire dinner party until the new butler's father and mother, who are among the guests, recognize him, and the buddy and the fried cake finisher find that their families have arranged a match between them.

"The Money Maniac"

Interesting Melodrama, Filmed in Four Countries, Distributed by Pathe

Reviewed by C. S. Sewell.

In "The Money Maniac," distributed by Pathe, Leonce Perret has provided an interesting melodrama which has the added advantage of unusual locations, as the story was picturized in the locations called for in the story, that is, in New York, London, Paris and along the Spanish Border. It also has been satisfactorily interpreted by an international cast selected with a view to their fitness to the types they portray.

Louis Letang's novel, "Rolande, La Divine," forms the basis for the story which was adapted, directed and produced by Leonce Perret. There are no stars and the cast is well balanced. The principal roles are portrayed by Robert Elliott, Henry G. Sell, Marcya Capri and Ivo Dawson.

The mixtures of the foreign and domestic atmosphere, with the contrasts in the settings is interesting and the continuity and direction is good. The production should prove satisfactory to the majority of audiences.

The Cast

Didier Bouchard ..... Robert Elliott
Mile d'Espail ..... Henry G. Sell
Rolande Garros ..... Marcya Capri
Therese Garros ..... Lucy Fox
Joe Hoggart ..... Ivo Dawson
Bill Shopps ..... Eugene Breon

Adapted from "Rolande, La Divine," by Louis Letang.
Directed and Scenarized by Leonce Perret.
Length, 5,000 Feet.

The Story

Joe Hoggart, en route to America, persuades several other immigrants to pool their resources. They secure a tract which years after proves to be a valuable oil property. Hoggart, with the assistance of Shopps, seeks to get control of the certificates of the other members of the band. Garros has died, and Shopps visits Spain to see Garros' two daughters. Rolande's fiance helps to outwit him. Through a ruse he kidnaps Rolande, who is injured, and gives out word that she is dead. Bouchard, another member of the original band, has become wealthy. As the day approaches for the sale of the land, he seeks, with good intent, to round up the other members and heirs and finally gets them together. Hoggart lures the party into what is ostensibly the building in which the sale is to be consummated, and imprisons them. They succeed, however, in getting out in time to be present at the sale, and everything ends satisfactorily. Bouchard marries Therese, and d'Espail, learning that Rolande is still alive, rescues her from Hoggart's clutches.

Program and Exploitation Catchlines:

Interesting Melodrama Staged in England, France, Spain and the United States.

The Story of the Lengths to Which a Man, Crazed With the Love for Money, Will go to Secure Control of a Property Which is Worth Millions.

Exploitation Angles: Make a big noise over the fact that the picture was actually made in four countries, America, Spain, France and England, the leading players being carried to the foreign lands to get the exact atmosphere. Offer it as an "International" picture and with other phrases.

"Play Ball"

This Sketchograph, directed by Julian Ollendorff and one of the new releases for the Educational program for the week of August 7, gives an interesting history of baseball. It begins inauspiciously, but gathers strength as it goes along, sketching the origin of baseball and old-timers like "Pop" Anson and A. G. Spalding up to the present day, when "Babe" Ruth, "Sultan of Swat," reigns. The scenes alternate between sketches and actual "shots" of the diamond. It's very timely and very interesting stuff. S. S.

Newest Reviews and Comments

"The Sign on the Door"

Norma Talmadge Does Strong Emotional Work in Screen Version of Channing Pollock's Stage Play —Released by First National.

Reviewed by Edward Weitzel

Made from a stage play of excellent workmanship, the screen version of "The Sign on the Door" has the true dramatic qualities. Nothing is told at second hand. The story develops before the eyes of the spectator, and the suspense never slackens. The relationship of the characters to one another is always right, and sympathy for the heroine is steadily maintained. The plot is vitalized by a combination of physical and mental action, and the element of surprise is cleverly handled. Briefly, the picture is a photodrama—of which the screen is always meagrely supplied. Correct studies of character and artistic landscape shots may appeal to the intellect and please the eye, but it takes drama to stir the blood, and a brisk clash of human emotions, a conflict between the forces of good and of evil, has been the goal of every dramatist since the days of the Greek Masters.

"The Sign on the Door" is not great drama, by any means; but the fight that Ann Hunniwell makes to protect those nearest and dearest to her will enlist the sympathy of everyone, and the playwright has seen to it that she is given the widest scope in her emotional appeal. Such a character is well within the grasp of so capable an actress as Norma Talmadge, and, in the expressive vernacular of the street, she goes after it for all she is worth. Fine support is given her by Charles Richman and Lew Cody, and the other members of the cast. Herbert Brenon's direction correctly translates the spirit of the play throughout all the scenes.

Cast

Ann Hunniwell ... { .....Norma Talmadge
Mrs. "Lafe" Regan {
"Lafe" Regan.....Charles Richman
Frank Devereaux .....Lew Cody
Colonel Gaunt .....David Proctor
Ferguson, Devereaux's Valet, Augustus Balfour
"Kick" Callahan .....Mack Barnes
Helen Regan .....Helen Weir
Alan Churchill .....Robert Agnew
Marjorie Blake .....Martinie Burnlay
"Rud" Whiting, the District Attorney, Paul McAllister
Inspector Treffy.....Lew Hendricks
Bates, Regan butler .....Walter Bussel
Scenario by Mary Murillo and Herbert Brenon
Cameraman, J. Roy Hunt
Length, 7,100 feet

The Story

Frank Devereaux, the son of Ann Hunniwell's employer, gets the girl to take supper with him at a questionable resort. They are arrested when the place is raided, but escape by jumping their bail. Two years after, Ann marries "Lafe" Regan, and discovers that Devereaux has compromised the wife of her husband's best friend. She is further alarmed when she learns that her stepdaughter is fascinated by the same man. Devereaux thinks to silence Ann by threatening to tell her husband of their adventure, but when the scoundrel arranges a supper at his apartments with Miss Regan, Ann goes boldly to the place and defies Devereaux. While she is talking with him, the girl's father arrives. He has learned of how Devereaux has treated the wife of his friend. The two men quarrel; Regan shoots and kills Devereaux in self-defence. Ann, who has hidden in the adjoining room, waits until her husband leaves. She then phones for help. When it arrives she claims that she shot Devereaux to save herself from an attack. Her husband is sent for, and matters look black for both of them for a time. Her story is finally accepted, and Regan and his daughter understand the depth of her love and devotion.

"Sweet Daddy"

This two-reel comedy of the "Mirth" brand, distributed by Reelcraft Pictures Corporation, contains several laughs and several novel stunts. It tells the story of a henpecked husband who has a fondness for pretty girls. To keep him at home and make him do the housework, wife chains him to the job. A novel bit is where she shoves him so hard he goes out of the window and hangs by a chain several stories above ground. Of course hubby gets an opportunity to get out, and immediately meets a pretty girl. This brings in a clever stunt which shows the remarkable ability of "Tweedy," who is the star. To escape his spouse, who corners him in a restaurant, he has his companion disguise as a nurse and wind him up in bandages. The manner in which he manages to get around, up and down stairs, etc., while swathed in this manner is not only funny, but clever, as is also the scene where he is unwrapped standing in one spot and gradually sinking into a hole in the ground all the while.—C. S. S.

"Snooky's Blue Monday"

No new stunts characterize this two-reel Chester Comedy featuring "Snooky, the Humanzee," and a lack of crispness in the action is noticeable. The camera is held too long on the animal's preparation for a stunt, for one thing. A little cutting would speed it up. Ida May MacKenzie plays the little girl. It has a schoolroom locale, Snooky playing the part of the mischievous boy. Children will especially like this subject, but older folks, unless Snooky is a stranger to them, and therefore, a novelty, will find it slightly tedious. Educational releases it. S. S.

"Old New York"

Here is one of the most interesting and instructive Kineto Reviews that Charles Urban has yet put out. It is a series of comparative pictures of New York City. First there is a picture of the Battery as it was fifty years ago, then a picture of that section as it is today. The views of the olden days are authentic, for Mr. Urban has photographed them from various historic photos. Among the scenes are Bowling Green, the Tombs, Cortlandt street and Broadway, St. Paul's, Brooklyn Bridge and the skyline. These are only a few of them, for there is a wealth of information crammed into the single reel. This subject is certain to make a "hit" everywhere, not only in New York, for everybody is interested in the metropolis as it is today as well as in the fashions, 'buses, edifices and street cars of former days. S. S.

"Pathe Review No. 114"

In this issue of Pathe Review is shown the second of a series of screen interviews with well-known artists. This time it is Charles Dana Gibson, who exhibits several of his works and is also seen drawing one of his typical American girls. "The Eye of the Spanish Main" shows interesting views of Fort Marion in St. Augustine, Fla., the oldest fort in the United States. There is also a nature study of Moths by Dr. Ditmars, of the Bronx Zoo, and a Pathecolor offering showing the beauties of Japanese landscape gardening. An interesting section, "Air Diving," shows slow motion pictures of a man performing gymnastic feats in the air. C. S. S.

Program and Exploitation Catchlines:
Norma Talmadge Has Her Most Dramatically Sympathetic Role in "The Sign on the Door," Her Latest First National Release, Directed by Herbert Brenon.

"Is Life Worth Living?"

Eugene O'Brien as a "Down-and-Outer" Gives Pleasing Performance in a Rather Colorless Photoplay— Released by Selznick.

Reviewed by Edward Weitzel

Admirers of Eugene O'Brien cannot complain that they do not see enough of him in "Is Life Worth Living?" The story is rather a colorless one, but the star brightens up all the corners and fills all the high spots of nearly the entire picture. Not that this is a serious drawback, but a few situations of firm texture would have helped him and the picture amazingly. Too much footage is given to the development of the love motive and to the perfectly obvious incidents connected with the growth of the hero's typewriter supply business. The underworld scenes seem but remotely connected with the plot. A "down-and-outer" who redeems himself is always an interesting and appealing person, and Melville Marley's efforts to assist a young girl in the same position, while trying to get back on his own feet, gives him a double claim on the sympathy of the spectator. But the director and scenario writer should have put a little more real drama into the story and left out some of the "local color" stuff.

Eugene O'Brien has no difficulty in measuring up to the author's requirements, his acting of Melville Marley being equal to his past performances on the screen. Winifred Wesover, as Lois Wilday is sufficiently attractive and spirited to warrant any man's falling in love with her, and Arthur Houseman is excellent as Colton.

Cast

Melville Marley .....Eugene O'Brien
Lois Wilday .....Winifred Westover
Colton .....Arthur Houseman
Lawyer .....George Lessey
Mr. Borden .....Warren Cook
Isaac .....Arthur Donaldson
Mrs. Grant .....Florida Kingsley
From Saturday Evening Post Story, "The Open Door," by George Weston
Directed by Alan Crosland
Length, Five Reels

The Story

Released on suspended sentence after being tried for a crime of which he is innocent, Melville Marley becomes a salesman for a typewriter supply house. Feeling down on his luck, he does not make much headway, and declines to commit suicide. He buys a revolver in a pawnshop, goes to Central Park to use it and finds a young girl on a bench, who faints away from despair and hunger while he is talking to her. Marley puts her into a cab and takes her to his boarding place. The landlady gives her a room, and Marley goes out and tries with all his might to sell supplies. He turns in a big order sheet.

The young girl demands employment, and he sets her to typing letters for orders. She does the work so thoroughly that a big business is built up. In the meantime, Marley staves off the effort of a crook to force him to go wrong, and his stenographer succeeds in convincing the firm that had Marley arrested of his innocence. It is an easy matter for Marley to tell his office force after that how much he loves her.

Program and Exploitation Catchlines:
"Is Life Worth Living" Is the Title of Eugene O'Brien's New Selznick Picture and the Answer Will Please All the Star's Admirers.

DON'T FORGET THAT
AUGUST 25
IS
MOTION PICTURE DAY

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts—Special Cast—Seven Reels). R-207.
While New York Sleeps. Vol. 46, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-665.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-681.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-765; C-R, 823.
The Hornets' Nest.
A Ridin' Romeo. R-640; C-291.
The Big Town Round-Up. R-339; C-396.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.
Children of The Night (William Russell). R-845; C-395.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-136.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart. R-748; C-803.
Lovetime. R-439.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-136.
From Now On.

20TH CENTURY BRAND.

Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-695; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-706.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749; C-189.
Get Your Man (Buck Jones). R-536; C-47.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.
Straight From the Shoulder (Buck Jones). R-112; C-395.
Live Wires (Johnnie Walker and Edna Murphy). R-236.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.

(Two Reels Each.)

The Simp. C-Vol. 49, P-613.
The Big Secret. C-Vol. 49, P-630.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-761.
Aint Love Grand. R-338.

CLYDE COOK COMEDIES.

(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

MUTT AND JEFF CARTOONS.

(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS-LASKY

The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-706.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,866 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-767.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-769, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 6,016 Ft. R-846; C-291.
Too Wise Wives (Lois Weber Production). 5,164 Ft. R-430; C-395.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,675 Ft. Vol. 49, P-626; C-R, 706.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.

June

The Traveling Salesman (Roscoe Arbuckle) 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.). R-112; C-395.
One a Minute (Douglas MacLean). R-746. C-189. 4,510 Ft.
The Bronze Bell (Ince—Vance Production). R-237; C-395.
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Golem (German Production). R-116; C-291.
Wealth (Ethel Clayton). R-237.

July

The Woman God Changed (Cosmopolitan Prod.) 6,306 Ft. R-538, C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750.
The Mystery Road (Paul Powell-British Prod.)
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47; P-580. 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.
The Conquest of Canaan (Thomas Meighan). R-441.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage. R-234.

ARBUCKLE COMEDIES

The Sheriff.

VANDENBURGH SERIES.

(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

BURTON HOLMES

(One Reel Each)

June 6—The City of Algiers.
June 12—The Cook.
June 12—In New Madrid.
June 19—Liberated Jerusalem.
June 26—Marseilles.
Spanish Children.
In the Rice Fields of Japan.
The Road to the Pyramids.
Calling on the Sphinx.
In Barcelona.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Hand" Serial.

Releases for Week of May 29.

No. 12 of The Avenging Arrow (The House of Treachery).
No. 6 of The Sky Ranger (Mid-Air).
Outwitting the Timber Wolf (One Reel).
Save Your Money (One Reel Comedy—Snub Pollard). R-643.

Releases for Week of June 5.

The Heart Line (Leah Baird—Six Reel Drama). R-539; C-699.
No. 13 of The Avenging Arrow (On Perilous Grounds).
No. 6 of The Sky Ranger (The Crystal Prism).
Blue Sunday (Snub Pollard—One Reel Comedy). R-643.

Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snub Pollard—Rolin—One Reel Comedy). R-642.

Week of June 19.

No. 15 of The Avenging Arrow (The Toll of the Desert).
No. 8 of The Sky Ranger (Dropped from the Clouds).
No. 1 of The Yellow Arm (The House of Alarms).
Own Your Home (Snub Pollard—One Reel Rolin Comedy). R-848.
The Goose That Laid the Golden Egg (Cartoon—2/3 Reel—Fable Pictures, Inc.) R-116.

Week of June 26

No. 9 of The Sky Ranger (The House on the Roof).
No. 2 of The Yellow Arm (The Vengeance of the East.
The High Rollers (Snub Pollard one reel comedy).
The Fox (Bob and Bill—One reel).
Mice in Council (2/3 reel cartoon).

Week of July 3

No. 10 of the Sky Ranger (Trapped).
No. 3 of The Yellow Arm (The Strange Disappearance).
You're Next (One-Reel Rolin Comedy—Pollard). R-111.
Without Benefit of Clergy (Six-Reel Drama—Brunton). R-114; C-291.
The Rooster and The Eagle (Two-third Reel Cartoon Fable).

Week of July 10

No. 11 of the Sky Ranger (The Seething Pool).
No. 4 of The Yellow Arm (At Bay).
The Bike Bug (Snub Pollard-One Reel Comedy). R-338.
Ants and The Grasshopper (2-3 Reel Fable).

Week of July 17.

No. 12 of The Sky Ranger (The Whirling Menace).
No. 5 of The Yellow Arm (Danger Ahead).
At the Ringside (Snub Pollard One-Reel Comedy). R-440.
Cats at Law (2-3-Reel Fable). R-437.
Bliss (Harold Lloyd One-Reel Reissue). R-437.

Releases for Week of July 24.

No. 13 of the Sky Ranger (At the Last Minute).
No. 6 of the Yellow Arm (A Nest of Knaves).
No Stop-Over (Snub Pollard—One-Reel Comedy).
The American Badger (Bob and Bill Series—One-Reel Educational).
The Flirt (One-Reel—Harold Lloyd Reissue).
The Lioness and the Bugs (2/3-Reel Cartoon Fable).

ROBERTSON-COLE

The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.
"813." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy—Six Parts) R-322; C-291.

CURRENT FILM RELEASE DATES

What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production — Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322.
If Women Only Knew (Six Parts). R-542.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels. R-537; C-47.
The Greater Profit (Edith Storey). R-115.
When Lights Are Low (Sessue Hayakawa). R-236.

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879; C-291.
Prisoners of Love. R; Vol. 48; P-594; C-R, P-668.
Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft. R-749.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
The Old Nest (Rupert Hughes Prod.) R-234.
An Unwilling Hero. R-440.

GOLDWYN-BRAY.
(One Reel.)
Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

CAPITOL COMEDIES.
Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.
Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.
Edgar's Feast Day. R-438.

ASSO. PRODUCERS

Devotion. R-340.

THOMAS H. INCE PRODUCTIONS.
Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life.

J. PARKER READ, JR.
A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love.

ALLAN DWAN PRODUCTIONS.
A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.
The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.
A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin).

J. L. FROTHINGHAM.
The Ten Dollar Raise. R-323; C-387.

EDUCATIONAL FILMS CORP.

Selig-Rork.
The Northern Trail. R-111.
The Policeman and the Baby. R-111.
Kinograms (Sundays and Thursdays).

Chester Comedies.
(Two Reels.)
Ready to Serve. R-338.
Snooky's Wild Oats. R-112.

Christie Comedies.
(Two Reels.)
Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Southern Exposure.
Man vs. Women. R-751.
Scrappily Married. R-845.
The Reckless Sex.

Torchy Comedies.
Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermaid Comedies.
The Three Jokers. R-328.
Bang. R-643.
Robinson Crusoe, Ltd. R-111.
Holy Smoke. R-339.

Vanity Comedies.
Rocking the Boat. R-541.
Spooners. R-746.
How She Lied. R-112.
Ninety Days of Life. R-439.

Specials.
Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.
Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.
One Peek Was Plenty. R-876.
The Red Trail's End.

Gayety Comedies.
Money Talks. R-430.
Sweet Revenge. R-643.
Here—Pro Tem. R-235.
Assault and Flattery. A-439.

Chester Screenics.
From Dear to Dam.
Buzz-z-.

Miscellaneous.
Golf (Slow Motion).
Dixie. R-643.

Punch.
The Love Egg. R-111.

REALART PICTURES

She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney).
Moonlight and Honeysuckle (Mary Miles Minter).
A Heart to Let (Justine Johnstone).
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

JEWELS
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
Once to Every Woman (Six Reels—Dorothy Phillips).

JEWEL COMEDIES
Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).

SPECIAL ATTRACTIONS
Cheated Love (Carmel Myers). R-430.
The Man Tamer (Gladys Walton). R-538; C-699.
Thunder Island (Edith Roberts). R-845; C-189.
The Beautiful Gambler (Grace Darmond). R-641; C-189.
The Fighting Lover (Frank Mayo). R-751.
Desperate Trails (Harry Carey). R-115; C-291.
The Kiss (Carmel Myers). R-236; C-395.
Short Skirts (Gladys Walton). R-340; C-395.
Man Trackers (George Larkin). R-437.
Luring Lips (Edith Roberts).

SERIALS
The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).

WESTERN DRAMAS
(Two Reels Each.)
The Wild, Wild West (Hoot Gibson).
Bandits Beware (Hoot Gibson).
Stand Up and Fight (Jack Perrin).
The Heart of Arizona (Eileen Sedgwick).
The Girl in The Saddle (Eileen Sedgwick).
The Movie Trail (Hoot Gibson).
The Shadow of Suspicion (Eileen Sedgwick).
The Man Who Woke Up (Hoot Gibson).
Beating the Game (Hoot Gibson).

CENTURY COMEDIES
(Two Reels Each.)
For Sale (R-205).
Custard's Last Stand (Zip Monty).
On Account.
Pals (Brownie, the Dog).
Wood Simps (Century Lions).
Society Dogs (Brownie).
The Smart Alec (Harry Sweet).
Third Class Male (Charles Dorety).
The Whiz-Bang (Bud Jameson).

STAR COMEDIES
(One Reel Each.)
Rubes and Boobs (Billy Fletcher). R-639.
Uneasy Money (Robert Anderson).
Meet My Husband (Billy Fletcher).
An Awful Bull (Billy Fletcher).
The Skylark.
While New York Snores (Billy Fletcher).
The Champ (Billy Fletcher).
The Mystic M.

FEDERATED EXCHANGES

Ford Weekly.
Screen Snapshots.

SPECIALS.
Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.
His First Honeymoon.
Bride and Gloom.
In and Out.

HALLROOM COMEDIES.
Their Dizzy Finish. R-641.
Circus Heroes. R-848
A Chile Romance. R-111.
Friday the Thirteenth. R-237.
We Should Worry. R-436.

Serial.
Miracles of the Jungle.

PIONEER FILM CORP.

Crimson Cross.
Stolen Moments (Margaret Namara—Six Reels). R-639.
The Barbarian (Monroe Salisbury—Six Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.

CURRENT FILM RELEASE DATES

Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End R-113

RENCO FILM CORRORATION.

Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-748; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847.
Over the Wire (Alice Lake). R-116.
The Man Who (Bert Lytell). R-438.
Life's Darn Funny (Viola Dana).
The Conquering Power (Rex Ingram Prod.). R-339.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nillson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.
(Two Reels Each)

Now or Never.
Among Those Present.

FIRST NAT'L EXHIBITORS

Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark). R-640; C-699.
Lessons in Love (Constance Talmadge). R-206; R-803
In the Heart of a Fool (Allen Dwan Production). R-327.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641. C-803.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

L·J·SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES

Bucking the Tiger. R-206; C-387.
The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.
Who Am I? R-440.
The Midnight Patrol. R-441.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.
(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

SELECT

The Servant Question (William Collier).
Just Outside the Door (Edith Hallor).

REPUBLIC

The Great Shadow (Six Reels).
Man's Plaything.

SERIALS

The Whirlwind.
The Branded Four.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991; C-395.
The Silver Car. R-541; C-47.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN'S PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.
Closed Doors. R-433; C-803.
Peggy Puts It Over.

LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy

JIMMY AUBREY COMEDIES.
Two Reels

The Decorator.
The Blizzard. R; Vol. 49, P-414.
The Tourist.
The Mysterious Stranger.
The Nuisance.
The Back Yard.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

MISCELLANEOUS RELEASES

KINETO COMPANY OF AMERICA, INC.
Kineto Reviews.
(Released Through National Exchanges, Inc.)
(One Reel)

Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

Second Series.

Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

CHARLES URBAN'S MOVIE CHATS.
(Released Through State Rights Exchanges)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

MAX LINDER.

Be My Wife. R-750.

NATIONAL EXCHANGES.

Welcome Children. R-324.
Kineto Reviews (One Reel a Week).
The Great Reward (Burston Serial). R-335.

MARION FAIRFAX.

The Lying Truth.

MARC KLAW, INC.

J' Accuse. C-495.

MANHATTAN FILM CORP.

Monster of Fate. R-537.

U. S. NAVY.

Our Navy in Action (Two Reels). R-751.

HARRY LEVEY.

The Solar System (Five Reels). R-752.

CURRENT FILM RELEASE DATES

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival Harley Knoles Production). R-113; C-395.

ARROW FILM CORP.

Features

Dead or Alive (Jack Hoxie). R-846.
The Tame Cat.
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.
Hank Mann Series.
Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ALLIED DISTRIBUTING CORPORATION.

Alt and Howell Comedies.

(*Two Reels Each*)

April 15—Pure and Simple.
May 15—Liquorish Lips.

ASSOCIATED PHOTOPLAYS.

The Wolverine.
Western Hearts. R-749.

AYCIE PICTURES CORPORATION.

False Women.
Under Western Skies.
Series of ten two-reel Westerns.
Series of six one-reel Charley Cartoons.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons)

Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.

(One Reel.)

Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848.
Heedless Moths (Audrey Munson). R-748.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Tusun Comedies.

Cabareting Under difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.

(One Reel)

Some Party.
Well! Well!

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Queen of Hearts.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91.
Kazan (Seven Reels—Curwood Story). R-85; C-189.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.)

(Two Reels Each.)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

JAXON FILM CORP.

The Rich Slave. R-747.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-InLaw?
Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
The Veil (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.
On the Trail (Two Reels). R-438.

REELCRAFT PICTURES CORPORATION.

Aladdin Comedies

Tuning Up (One Part).
Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
Oh, Daddy (Two Parts).

Sun-Lite Comedies.

Baby! Baby! (Two Parts).

Franey.

The Janitor.
The Plumber.

Paragon.

Fowl Bird.
Under Dog.
Snip.
Cop Blue Jay.
Yap.

Bud and His Buddies.

Cuba.
Sour Gun Bosco.
Nifty Jippers.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SONORA FILMS

The Twice-Born Woman. R-235.
Tradition. R-441.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol 48, P-150; C-R, P-282.

SUNNY WEST FILMS

Judge Her Not. R-235.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

WILK AND WILK.

(Lee Kids Comedies.)

The Circus Imps.
The Dixie Madcaps.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

JOHN L. YOUNG, PRESIDENT ARTHUR B. CROSSAN, VICE-PRESIDENT & SECRETARY CLARENCE K. CROSSAN, TREASURER

YOUNG'S MILLION DOLLAR PIER

ASSOCIATED REALTIES CORPORATION
OWNERS

C. A. HILL, MANAGER

ATLANTIC CITY, N. J.

July 12th, 1921

Mr. L. W. Atwater,
United Theatre Equipment Corpn.,
25 West 45th St.,
New York City, N. Y.

Dear Sir:

I wish to take this opportunity to express my satisfaction with the new U. T. E. Moving Picture Projector that we are using on the Million Dollar Pier. In view of the fact that the picture is thrown upon a screen 217 feet from the machine, the longest throw we believe in the world, while 5,000 colored electric lights are burning, the resulting good picture produced is remarkable. The picture is steady, clear and bright, in fact we are obtaining better results with your machine than any other we have had.

Any time you are in Atlantic City, I would be glad to have you come to the Million Dollar Pier and see the results yourself.

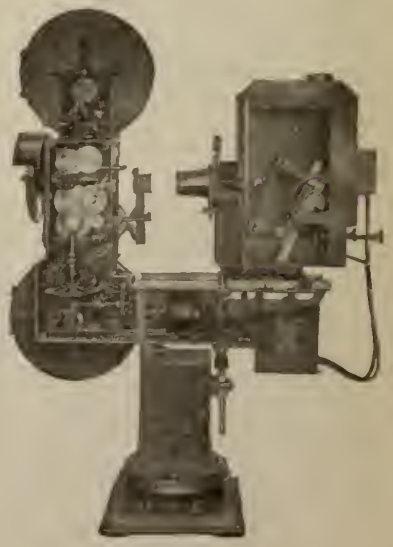
C. A. Hill

CAH/wb Manager

The U. T. E.-Proctor Automatic Projector stands as a milestone along the path of progress of the motion picture industry.

This Projector represents advanced engineering ideas in mechanical, electrical and structural design, and is the only projector originally designed with shaft driven motor and take-up transmission built-in as a unit and a part of its construction.

Send for Bulletin P. W.



U. T. E.—PROCTOR AUTOMATIC PROJECTOR

Manufactured by

UNITED THEATRE EQUIPMENT CORPORATION

H. T. Edwards, Pres. and Treas. J. H. Hallberg, Vice-Pres. and Secy.

25 WEST 45TH STREET, NEW YORK

Branch Stores in Principal Cities

PROJECTION

By F. H. RICHARDSON

Allen Roasts Chicago

W. B. Allen, president of Local 360, I. A., Edmonton, Alberta, says:

My dear Mr. Richardson: In May 14th issue saw "Chicago's" letter and want to comment on same. But before doing so would like to say that when I answered the question to which Chicago refers you pointed out to me also the error in the asking of the question. I was not, however, confused by the words, "put in another way," as you will see by referring to my answer.

I believe I covered the question very thoroughly but I will not say with absolute correctness. I am anxious to know about that. I also answered the same question as did Brother Wallace, whose reply appears in the same issue as "Chicago's" effusion of spleen. I have found the questions very interesting.

I believe they are even better than the old ons, and do not understand why there has not been more response, particularly in view of the fact that there was considerable demand for a new series. Relative to these qustions, I have a suggestion to make, viz., that you number them. They would then be much more convenient for reference purposes. For my own convenience I have the questions in May 14th issue numbered 17. I have answered all except two questions thus far.

Nursing a Grudge

Now with regard to "Chicago's" letter. I do not see why you waste valuable space in the printing of such trash. Who cares to read it? The letter clearly shows it to be from a party who is nursing a grudge.

Who will be benefited by the perusal of this sort of propaganda, designed only to bring discredit upon the Department and its able editor? Chicago's efforts are frustrated, however, by failure to affix his signature. He identifies himself by saying he is a member of Local 110, as though anybody could not guess that.

Apparently 110 has no object to having its name used as an identifying mark for gentlemen and his ilk.

Imagine a man boasting of his knowledge and then coming across with an outburst of that kind. He says he has the Handbooks. It is also to be noted that he reads the World, and admits benefit in so doing. His method of showing gratitude for the benefits given him and others of the profession is to try to bring discredit upon the paper and man who has provided the things for benefit.

I was visited in Chicago three time in the past three years, and the class of projection I have witnessed on screens upon each occasion, right inside the loop, certainly was not to the credit of Local 110.

Unquestionably 110 has some good projectionists, but they must be sadly in the minority or the local would not tolerate such things as I have seen on Chicago screens; also it would promptly protest at having its name used as identification for the writer of such a letter.

A Little Sore

Personally I imagine this disgruntled individual is a little sore about the editor's frank and justified past criticism of 110, but unlike the editor, is not man enough to come out in the open and let us give him the once over. A man who has not the courage of his conviction to say what he has to say and then sign his name has no license to gossip about others who have that courage.

The laugh is on you this time, Chicago, as usual. So wise up and do not try to criticize the work of a man who probably has forgotten more about projection than you can ever hope to know. Take this tip, because those who have met up with this same F. H. Richardson, who subscribe to the Moving Picture World and follow it, studying its projection department (and there are quite a bunch of them), are proud of that fact.

They are not the class of men who care to read your style of gossip, therefore try to focus your powerful intellect upon something else—crap shooting, for instance.

Please understand this is NOT designed as a criticism of 110 as a whole, but only of that portion of that body which views things through the same narrow angle lens as the writer of the letter we are discussing. We find them not only in 110, but in other locals as well. There is nothing unusual in that. It is to be expected, because in every organized body there are those with narrow gauge mentality. The image they see is limited. It lacks depth and sharpness. It is distorted, has a very fuzzy appearance and is in general quite uninviting. This is all I have to say to you, Chicago, so thank you and good-bye!

To you, Mr. Editor, my best wishes. May success crown your efforts and the sacrifices you have made to assist the projectionists of this and other countries, and to aid the entire motion picture industry.

Why Letter Was Published

The reason I published the "Chicago" letter was set forth at the time of its publication. Many of those whom you have rightly described as of narrow gauge mentality imagine that I would refuse to publish any other than the good things said about themselves. The publication of an occasional letter such as that sent in by "Chicago" shows them I do not fear slams. As a matter of fact, I have not the slightest objection to decent criticism, no matter how sharp it may be, provided the man has just grounds for criticism and signs his name thereto.

As to Local 110, why Brother Allen's statement covers the matter very thoroughly. It has some of the best men in the profession, and a reasonably large number whom the profession would be very much better off without.

This, however, is true of nearly all large city locals, but there are an increasing number of locals which are making a real endeavor to admit to membership only such men as will bring credit upon the profession, and to raise their present membership to the same plane.

In large cities, however, this latter effort is to a considerable extent made through a separate club or organization, membership in which is usually only open to I. A. men, but also only open to I. A. men who believe in progress. In New York City, the American Projection Society and the International Projection Association are both examples of the working out of this idea.

Take the American Projection Society

Take the American Projection Society, for example: admission to Local 306, New York City, is based mostly upon three things, viz.: the holding of a city license, ability to pass examination, which is very largely imaginary in so far as dsclosing the ability of the applicant in his profession is concerned, and ability to pay the initiaton fee.

To get into the American Projection Society, however, a man must be, first, an I. A. man; second, a man of real, recognized ability in his profession, and third, a man whom there is every reason to believe will reflect credit or at least brings no discredit upon the organization.

Membership in the International Projection Association is not quite so strictly guarded, but the applicant, nevertheless, must be directly interested in the purposes of the organization, the main one of which is education in the profession.

We have selected Brother Allen's letter of criticism on Chicago from a great number of similar communications, first because Allen is a high-class representative projectionist, and is the president of a good large, progressive, I. A. local; second, becaus ehe has set forth his ideas and views fairly and clearly, and third, because his letter was written after he had read the reply of Brother Malley to his own criticism of the Alberta Department, this latter proving conclusively that Allen is a broad gauge man.

As to the questions, Allen's answers have been very excellent indeed, but he was not entirely correct in the one Chicago was so cocksure about. I will publish its correct solution soon. I was myself not entirely correct (no more so than was Allen) until Brother John Griffith warned me to "watch my step" in that matter and supplied the correct solution. For certain reasons it would be rather inconvenient to start numbering the questions now.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which for any reason, cannot be replied to through our department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

The Snaplite Lens

In the course of a letter to the editor of the department, a member of the engineering department of one of the large lamp works says:

I was interested in reading your comments, page 88, April 23rd issue, covering the new "Snaplite" projection lenses being marketed by the Kollmorgen Optical Company.

Is it not reasonable to expect an increase in the light projected by the No. 1 lens of this type, in view of the decrease in working distance, with practically no change in the free diameter of the rear element? The back focus of a 5-inch lens of the Snaplite type we have found to be about 3¼ inches, whereas the back focus of the ordinary projection lens of the same equivalent focus is 4 inches. Our own tests show that this change results in the transmission of about 15 per cent. more light to the screen.

With the No. 2 lens we obtain no increase in projected light. The new lenses have a shorter working distance, but a smaller free opening of the rear element than do the ordinary No. 2 objectives, in which, as you know, both the front and the rear elements are of the same diameter. The new No. 2 lenses we ex-

amined showed even a slightly lower transmission—from 4 to 8 per cent.—which is not serious in view of the excellent definition and the freedom from aberrations which are obtained in the No. 2 Snaplite.

Improvements of this nature in projection lenses are to be highly commended, since they enable projectionists and motion picture theatre owners to obtain not only better pictures, but more efficient optical systems.

Will Pick Up More Light

Frankly the editor of the department was not aware of the fact that the No. 1 Snaplite lenses had a shorter working distance than ordinary projection lenses. In our former article, April 23 issue, in speaking of the gain in light claimed for the Snaplite lens by its makers, we intimated that we hardly thought that particular claim could be substantiated, and that the gain was apparent rather than real. If the lenses have a shorter working distance, however, then most emphatically they will pick up and transmit more light to the screen than will the ordinary lens having a longer working distance, because the No. 1 lens is a relatively small diameter lens, and with the ordinary lens it seldom covers the entire beam. With the shorter working distance the Snaplite lens should not only transmit more light, but give a more even illumination and greater depth to the picture.

As to the first element of the No. 2 lenses having a smaller opening, why we have already discussed that matter with Dr. Kollmorgen. Unquestionably it does operate to in some measure decrease the amount of light transmitted, but it is also entirely possible that this may be in a measure compensated for by improved definition and the lessening of aberrations. But we must also consider that any loss of light accomplished in this way makes for a decrease in the depth of the picture—perspective.

We understand that some few seem to think, after reading the April 23 issue article, that we did not think very highly of the Snaplite lens. How anyone could put such a construction on what we said we are unable to understand. We do approve of the Snaplite lenses, and approve of them very highly. They have the unqualified endorsement of this department and its editor and are recommended to the favorable consideration of our readers.

More Foolishness

B. J. Quance says:

My dear Mr. Richardson: Many thanks for straightening out the subscription matter. Received the first two copies of the World, and it was like meeting an old friend. I enclose clippings from two of our village papers concerning the new theatre to be erected here. You can form your own opinion with regard to the "all glass projection room." I don't suppose I will stand any chance in the new house, as the manager says he has five men who will work for two dollars a night, while I get three dollars here at the Opera House for two shows and two acts of vaudeville. I can't see it.

I have passed my fifty-second birthday and it is pretty hard to teach an old dog new low-price tricks. Anyhow, I expect to go with my old manager, either in Pennsylvania or else in good old New York State. The new house will have a transmitter and two Simplex projectors.

Some Things Are Surprising

Some things are indeed surprising. Here is a party proposing to erect a seven-hundred seat theatre, which will undoubtedly cost some tens of thousands of dollars. According to the plan shown, there is a large, and presumably ornate lobby. There is both ladies' and gentlemen's rest rooms and a very exeellently planned auditorium. This theatre will undoubtedly pay a good round sum for film service each week. The exhibitor will probably not hesitate at good round sums above ordinary film rental for some more or less desirable "feature," he proposes to place the income of all this investment in the hands of a boob who hasn't brains enough to earn more than two dollars a day, in addition to which he proposes to put these two highly intelligent specimens in an all glass projection room. Gee! won't that be fine! If a fire should start, which is very likely to do with the projection in the hands of dubs of that sort, the whole audience can see what those chaps are doing (and their doings are NOT likely to be highly creditable to the house), ALSO IF A FIRE OCCURS THE WHOLE AUDIENCE CAN SEE THE MASS OF FLAME, which would probably quickly crack the glass walls and turn pillows of smoke and fire into the auditorium. Oh joy! What a mess! Probably there would be more than a hundred killed in the resultant panic!

Yes, these are harsh words, I know. It may be that the Moving Picture World might offend an exhibitor and thus lose a subscriber by this publication, but the loss would be well worth it if we stopped two such outrageous things, placing the rendition of photoplays for which the exhibitor pays anywhere from twenty-five to one hundred dollars rental in the hands of a man who hasn't the ability to command as much money as a common laborer earns, is not good business, also if the authorities allow the installation of a glass wall projection room, they ought to be given free board by the state for an extended period, and probably would be after the almost inevitable panic and consequent loss of life occurs.

From Tommy Atkins

A letter signed "Cape Cod Tommy Atkins" received from Falmouth, Mass., says:

Dear Doctor Richardson: After reading the World ever since the projection department was first started as the trouble department, with Mr. Powers' ads and cuts of the No. 6 on its back cover, I have finally decided to spill some ink.

My prime motive in writing is to have you examine a few samples of destroyed property. This ruthless bombardment is a very common occurrence in this district. No doubt you have examined many similar prints. Why in * * * * do they do such stunts??? On the screen it appears as though the stars were victims of a kitchen utensil barage, or sometimes as though a volley of meteors had hit the picture.

Why can't producers be decent enough to "print in" change-over signals, black dots, for example, in the lower right hand aperture, approximately three feet from the end of each reel on high lights in out-door exposures; on interior and subtitles use white dots.

These dots need not be at all conspicuous, though there should be quite a string of them in order to allow for re-wind projection and speed maniacs. By so doing the change-over mark could be standardized, and the punch hole pest eliminated.

All inclosed samples are from Boston exchanges, and it is no fault of theirs. My own efforts to maintain projection of a high standard are pretty strenuous. This is my first attempt to correspond with the department, but you will hear from me again later on.

Incidentally I ran across an alleged projectionist in Lynn who said the fan was to cool the head; also that he put oil on the intermittent teeth so that the film would run smoothly. "Watson! The needle!"

About the Worst

The punch hole samples, etc., submitted are about the worst collection I ever saw. In one piece of film a diamond hole one inch long by one-half inch wide had been cut out. In another there were punch marks fully five-sixteenths of an inch in diameter. In another the emulsion had been scratched and marked with a knife slash for fully two inches. In another a strip of common paper one-half inch wide and five inches long had been pasted on the film. In another fifteen punch holes in three inches—and there were others.

We have said so much with regard to punch marks damage to films that we are a bit discouraged with the whole proposition. The exchange itself is to blame, because if it made an adequate inspection of films it would know exactly who did the damage and when he was made to pay for it a couple of times he would stop it. Pronto.

As to the printing in of a change-over signal, yes, it could be done and it should be done, but the producers don't seem to take sufficient interest to do it.

An Adjustable Warning

Of late I have come to the conclusion the only really practical thing is an adjustable warning signal, and I believe this should be incorporated as a part of the projector by projection manufacturers. True it might not be exactly easy to work out a projection device of this sort, but I have the faith to believe that it could be done.

Such a signal would have several advantages, not the least of which would be that it could be made to give warning not just at the time of change over, but at the time when lamp of the second projector should be brought into action.

There is a warning signal of that kind now on the market. It was described in a recent issue of the department. It is a simple, practical little device, and we would advise theatre managers to install it until such time as projectors themselves are equipped with a suitable warning signal.

Small-Town Exhibitor

Mr. F. J. Campbell, Fairlee, Vt., says:

Inclosed is the money for a year's subscription to the Moving Picture World which, together with Mr. Richardson's Handbook, contains all the instructions I have had, and with that instruction I am able to hold an audience of from two hundred and fifty to five hundred two nights a week here in this little village, and two nights a week at another village two miles away.

Fairlee is a summer resort, and many of the people who attend come from New York or Boston. Numbers of them have remarked to me that the picture is as well projected as any they had seen in the city, and much better than those projected in many places they had visited. I have the project or optical system as per Mr. Richardson's lens charts, and can say that unless we get hold of an old film I can put the picture on the screen rock steady.

We use two Power's 6-A projectors here at Fairlee, taking 60 cycle 110 volt current through A. C. to A. C. compensare set at 60 amperes, but most of the time the supply voltage runs very low, which makes me a lot of trouble.

In the other village we use a Simplex, on the same voltage, but the pressure of the lines is kept up better.

Personally, I like the non-inclosed projector mechanism best. Pardon the long letter, but I just couldn't help telling you I wouldn't be where I am were it not for the Moving Picture World and the Handbook, which of course have my very best wishes for continued success.

An Important Field

As I have pointed out before, this is one of the important fields of the projection department and the Handbook.

Small villages cannot possibly afford to pay the salaries of experienced, high-class projectionists. In the small places it is in fact very difficult to employ any projectionist at all. The owner must himself be about everything from projectionist to janitor, with his wife or daughter presiding at the piano and the box office. Were it necessary to employ help in the various capacities, these little theatres would not make expenses, and the people of those small communities would be without any form of theatrical amusement at all.

The projection department and the Handbook enable these little theatres to get by, and very frequently to put on a really very good show, too. In fact, some of them, by careful work and the application of knowledge acquired through the department and the Handbook, actually put on a better picture than do many of the city projectionists who pride themselves highly on their ability and knowledge. And this is no romance either, because I have seen some of these small-town chaps put on a corking good projection, and upon interviewing them have found that they have had no training at all, other than the experience in their

little theatres and their knowledge acquired from the projection department and the Handbook.

They had, however, a love for their business, a very fine enthusiasm and plenty of time to study its details. They were not working for wages, and many of them were not working so much for the money they made as for love of the work, because the business was to them liberally the wine of life.

Our Position Vindicated

For years we have preached that projection speed should be changed in different scenes of a photoplay—very often on adjoining scenes, if you please. At long and last this proposition has been officially recognized as right. When "Deception" was put on at the Rivoli, a man thoroughly well acquainted with the production was stationed in the projection room for the first day or two, until the projectionists learned the cues, to instruct the projectionists as to the speed to run each separate scene.

The speed schedule was made out and put up over the observation ports. We present herewith a copy of it. It will be observed that speed variations are between 70 and 86, excellent evidence that modern camera speed is far above 60.

We might add that in the average production correct speeds of projection will vary very much more often than in "Deception;" also that after watching "Deception," it could be benefited by more frequent changes of lesser amount, though what is done in speed regulation makes screen results very good.

Speed Cue for Deception

Reel 1—Open at 86; at title, "THE QUEEN'S PATIENCE BREAKS," change to 70, until Queen and maids leave the room.

Reel 2—Open at 86; at title, "THE CARDINAL COMPEGGIO WITH A MESSAGE FROM THE POPE" 70, until he walks to the King, when change to 80; at title, IT IS NOW THE QUEEN'S CORONATION DAY 70, until scene where fight starts 86; when king appears 70, until title, GOD SAVE PRINCESS MARY 86.

Reel 3—Open at 70, until second shot of boys carrying food, change to 86.

Reel 4—Open at 86; at title, SWEET LADY JANE COME HUNT WITH ME, change to 70, until king and Lady Jane leave for hunt 86; after hunt title, KING AND HIS GENTLEMEN TAKE TO CUPS 70, until all are seated 86; at title, A QUEEN WHO KNEELS TO HER LADIES IN WAITING 70, until title, THE TOURNAMENT 86.

Reel 5—Open at 86; at shot where Queen is dressing, change to 70, until warriors head appears 86; at title, ANNE 70, until King's visitors leave 86; after trial scene when people get up to leave 70; after they leave 86, for singing; when courier hands parchment to Queen Anne, change to 70, until finish.

Adjustable Reel Alarm

The E. W. Hulett Manufacturing Company, manufacturer of the Hulett Reel Alarm, concerning which I published a description in the department recently, suggests that the name "change over signal" is both objectionable and inaccurate. After reading his argument I am inclined to agree with him. The alarm is not merely a change over signal, but rather a signal for the man to light his idle projector lamp and get ready, Mr. Hulett says.

Just Suppose

Just suppose the projectionist to be having a busy time finding a misframe in a fadeout, and that he is intent on that particular job at the time when the reel runs out, in consequence displaying a white screen to an unadmiring public. Surely this would not be to either his or the theatre's advantage.

Had he been warned by our alarm when the reel was, say, 100 feet from the end, it is a good bet he would have dropped whatever he was doing and got busy with the other projector in plenty of time to have avoided so deplorable a "bull."

We Agree

With all of which we cordially agree. Of course, it really is a change over signal but the point is that the change over includes considerably more than merely dissolving one picture into the next. It includes, for instance, the lighting of the lamp of the idle projector and all those things necessary to the actual act of change over.

Editor on Committee

The Editor of this department has received notice from A. S. McAllister, acting secretary, American Engineering Standards Committee of his appointment to membership on a special committee of the American Engineering Standards Committe eto consider an application made by the Society of Motion Picture Engineers for approval by the American Engineering Standards Committee, as tentative American Standard, the Dimensional Motion Picture Standards submitted by this Society.

This special committee will make recommedations to the American Engineering Standards Committee concerning the approval of standards submitted. The full committee is as follows:

Dana Pierce, chairman of the committee, Underwriters' Laboratories, New York City.

Comfort A. Adams, New York City.

G. A. Blair, Eastman Kodak Company, Rochester, N. Y.

W. B. Cook, Pathescope Company, New York City.

C. Francis Jenkins, Projector Manufacturer, Washington, D. C.

Herman Kellner, Bausch & Lomb Optical Company, Rochester, N. Y.

W. F. Little, Electrical Testing Laboratories, New York City.

F. H. Richardson, Moving Picure World, New York City.

Fred E. Rogers, Davis-Bournonville Company, Jersey City, N. J.

W. C. Smith, Motion Picture Equipment Corporation, New York City.

Elects Officers

The International Projection Association, Bronx, New York City, has elected the following officers for the coming year: A. Polin, president, R. E. Weis, vice-president, Al F. Ross, recording secretary, William Guth, treasurer and financial secretary, A. Romeo, sergeant-at-arms, Peter Finelli, board of directors and Ben A. Friedman, Robert Curry and David Krup, trustees.

The association is prospering and is doing good work. A representative of the Westinghouse Electric Company gave a very interesting talk on the Westinghouse motor-generator before the body recently.

Practically the entire membership was present. The general opinion was that the lecture would result in the men being able to handle Westinghouse equipment more efficiently.

The association, through the department, wishes to tender its thanks to the Westinghouse Manufacturing Company for the courtesy extended, as well as to the representative who gave the very excellent lecture.

OPERATORS WANTED EVERYWHERE

To get acquainted with the Perfect 50-50 Shutter, three to one movement (see diagram in Moving Picture World, March 19, 1921, page 318 for efficiency). After one year's successful use, we are now able to reduce the price for the second time. This Shutter will increase your light and make machine run like new.

STOP FILM FIRES

Ask us about the Louisville Circuit Breaker. Automatically stops your machine and drops dowser when film stops moving.

Perfect Projection Shutter Co.

426 South 5th Street LOUISVILLE, KY.

MACHINES THEATRE EQUIPMENT AND SUPPLIES

WRITE FOR CATALOG

ERKER BROS. OPTICAL CO.

ST. LOUIS, MO.

TransVerteR

110 to 130 D. C. to D. C. is a rotary transformer type having an operating efficiency of 80% and higher.

HERTNER ELECTRIC CO.

West 114th Street Cleveland, Ohio

BROTHER PROJECTIONISTS

Everybody who knows me says I am wise to every thing that a fellow must know to be a top-salary Chief Projectionist.

I WANT TO TELL YOU

all I know about wiring, carbon setting, lenses, lighting, machines, and every point of projection-room practice.

I AM RICHARDSON'S HANDBOOK

and I will come to stay with you, to keep you posted with my 700 pages of Projection-Room wisdom, my hundreds of illustrations on every machine. All you do is send my carfare—$4.00—and I'm yours for keeps. Thousands of Projectionists swear by me—

AND YOU CAN'T GET ON WITHOUT ME

More Handbooks sold in 1920 than in any previous year.

Send the $4 to

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE NEW YORK, N. Y.

Or Order from Your Nearest Supply House

Better Equipment

Conducted by E. T. KEYSER

Over Eleven and One Half Million More Dollars for Picture Theatres

IN our July 9 issue we published a list of new picture houses upon which $7,218,000 were to be expended. In our July 16 issue we published another list calling for an expenditure of $11,218,000. And here is another list showing where $11,529,000 additional are to be put into circulation by the picture theatre exhibitors of this country for construction and equipment purposes.

One of these houses will cost $1,750,000, two will cost $1,000,000 each.

Two houses will cost $500,000 each, two will cost $350,000 each, one will cost $235,000 and one $225,000.

Five houses will cost $200,000 each, one will cost $170,000, three will cost $150,000 each and two will have $125,000 upon each of them.

Four of the houses will cost $100,000 each, one will cost $85,000 and another $80,000.

Five of the houses will cost $75,000 each, one will cost $70,000 and one $65,000.

Six of the houses will cost $60,000 each and six others will cost $50,000 each.

One of the houses will cost $45,000, two will cost $35,000 each, two will cost $30,000 each and one will cost $26,000.

Four other houses will cost $25,000 each, one will cost $20,000, one $18,000 and three will cost $15,000 each.

Three houses will cost respectively $12,000, $10,000 and $8,000.

In the last four weeks the Moving Picture World has reported over $30,000,000 to be expended upon picture houses, and this, our readers will agree, is going quite some.

COTTONPLANT, ARK.—H. J. Dehoe is erecting moving picture house on Ash street.

MERIDEN, CONN.—Sylvester Z. Poli, New Haven, has acquired site for erection theatre on West Main street.

WASHINGTON, D. C.—Allen Walker Investment Company has plans by R. F. Bresford for theatre and store building to be erected at 14th street and Florida avenue.

*MIAMI, FLA.—T. G. McGahey has contract to erect fireproof concrete block and stucco theatre, 90 by 140 feet, on East Flagler street, with seating capacity of 1,800; mezzanine floor for rest rooms and promenades; stage 35 by 30 feet, for J. H. and Carson Bradford, Nashville, Tenn., to cost $200,000.

*PENSACOLA, FLA.—Majestic Theatre, B. N. Bickert, manager, will remodel building, erect balcony, stage, install typhoon cooling system and lighting plant, remodel front, etc.

MACON, GA.—J. A. Flournoy will erect moving picture theatre on Cherry street, to cost $25,000.

AUSTIN, ILL.—National Community Theatre Society plans to construct community center and moving picture theatre. Address C. H. Eichs, chairman.

BRIDGEPORT, ILL.—Hurley B. Gould will open moving picture theatre and airdome about August 1.

CHATSWORTH, ILL.—Kozy Theatre has opened under new management.

CHICAGO, ILL.—Van Etten Brothers, 143 East 11th street, will erect three-story theatre, 90 by 196 feet, at Roseland, 110th place and Michigan street, to cost $500,000. Lessee, Jones, Linick & Schafer, 336 South State street.

CHICAGO, ILL.—New Wonderland & Virginia Theatre Company, 619 West Madison street, has plans by Henry L. Newhouse, 4630 Prairie avenue, for two-story brick moving picture theatre, 47 by 171 feet, to be erected at 617-19 West Madison street, to cost $60,000.

CHICAGO, ILL.—R. H. Holmes, Indianapolis, Ind., has purchased site at 63rd and Halsted streets for erection of a theatre.

CHICAGO, ILL.—Alterations will be made to Cort Theatre at 132 North Dearborn street.

CHICAGO, ILL.—Garrick Theatre Building Corporation, 64 West Randolph street, has plans by J. E. O. Pridmore, 38 South Dearborn street, for alterations to their building at same address, to cost $150,000.

CHICAGO, ILL.—Edward Bertha has contract to erect theatre on Grand Boulevard, south of Roosevelt State Bank, for Alexander Flower, to cost $350,000.

CHICAGO, ILL.—Midway Masonic Temple Association, 6107 Cottage Grove avenue, has plans by Robert M. Hyde, 8 South Dearborn street, for Masonic Temple having auditorium with seating capacity of about 2,500, to include open stage for use of all kinds of entertaining features, to cost $1,000,000. Address Samuel M. Fitch, 1503 East 67th street.

CICERO, ILL.—Anton Tocha, 1064 Milwaukee avenue, Chicago, is preparing plans for one and two-story brick and terra-cotta trim moving picture and vaudeville theatre, 50 by 125 feet, to cost $70,000.

DU QUOIN, ILL.—Reed, Yemm & Hays have plans by Kennerly & Stigemeyer, Title Guaranty Building, St. Louis, Mo., for alterations and an addition, 41.6 by 50 feet, to theatre, to cost $25,000.

HINSDALE, ILL.—Fugard & Knapp, 64 East Van Buren street, Chicago, are preparing plans for two-story theatre and gymnasium, 65 by 150 feet, to cost $75,000. Theatre will have seating capacity of 1,500.

PARIS, ILL.—Frank Stephens has contract to convert Douglas Building on Central avenue into theatre for A. E. Metcalf, to cost $10,000.

PEORIA, ILL.—Orpheum Theatre has been closed. Improvements will be made to cost $25,000.

PRINCETON, ILL.—W. O. Stevens, proprietor Appollo and Eagle theatres, has purchased site at Main and Marion streets for erection moving picture theatre, to cost $100,000.

STREATOR, ILL.—Reed, Yemm & Hays, Du Quoin, have plans by Kennerly & Stiegemeyer, Title Guaranty Building, St. Louis, Mo., for alterations and an addition to theatre, to cost $12,000.

FRANKFORT, IND.—Blinn Theatre, recently destroyed by fire, will probably be rebuilt.

MONON, IND.—Robert Hough will open moving picture theatre.

VALPARAISO, IND.—G. G. Shauer & Sons, Flint Lake Farm, have plans by Charles F. Lembke, 304 North Morgan street, for two-story brick Premier Theatre, store and office building, 62 by 132 feet, to cost $50,000.

WHITING, IND.—Venus Theatre Company, Gary, has plans by Whitney & Williams, 122 South Michigan avenue, Chihcago, Ill., for two-story brick, reinforced concrete and terra-cotta trim New Star Theatre, store and hall building, 75 by 120 feet, to be erected on 119th street, opposite La Porte avenue, to cost $50,000. Theatre will hahve seating capacity of 1,000.

IOWA CITY, IA.—Improvements to cost $6,000 will be made to Englert Theatre and include decorations, general renovation and reconstruction of lobby.

SIOUX CITY, IA.—Coomer & Small, 312 U. B. Building, have contract to remodel Rialto Theatre at 615 Fifth street, to cost $25,000.

INDEPENDENCE, KAN.—Scott & Whittey have plans by F. F. Fletcher for two-story brick, reinforced concrete, stone and terra-cotta trim moving picture theatre, 69 by 140 feet, to cost $60,000.

*LIBERAL, KANS.—Contract has been let for remodeling two-story moving picture theatre owned by Henry Tucker.

SHARON SPRINGS, KAN.—W. E. Ward will erect moving picture theatre to cost $15,000.

CORBIN, KY.—E. G. Holliday, Noel Building, Nashville, Tenn., has contract to erect two-story brick moving picture and vaudeville theatre, store and office building, 78 by 100 feet, for Louis Morenbloom and S. Cawn, to cost $60,000.

HENDERSON, KY.—Henderson Theatre Company has been organized by Louis Hays, Lee Baskett, Stewart Starling to erect theatre, with seating capacity of 1,400, to cost $125,000.

LOUISVILLE, KY.—Edward M. Flexner will expend $100,000 in making improvements to Strand Theatre.

BALTIMORE, MD.—Hicks, Tase & Norris, 106 West Madison street, have contracts to erect moving picture theatre, 59 by 125 feet, at 709-15 Columbia avenue, for Eureka Amusement Company, 1131 Columbia avenue. Address William Kalb, president.

BALTIMORE, MD.—Michael C. Engelmyer, 12 Grindon avenue, plans to erect moving picture theatre at 4705-7 Harford avenue.

HAVRE DE GRACE, MD.—C. W. Craig contemplates erecting three-story brick theatre and office building.

WORCESTER, MASS.—Maurice F. Reidy and O'Connell Real Estate Company will erect theatre, with seating capacity of 3,000.

DETROIT, MICH.—Longacre Construction Company, 127 North Dearborn street, Chicago, Ill., has contract to erect theatre for Capitol Building Company, Madison Theatre Building, to cost $2,750,000.

DETROIT, MICH.—Loyal Theatre Company has let contract for erection one-story moving picture theatre, 140 by 57 feet, at 578 Michigan avenue, to cost $75,000.

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construction at Tuxedo street and Hamilton avenue, will have seating capacity of 2,000. Will open on Labor Day under management of J. M. Leasie.

DOWAGIAC, MICH.—Dowagiac Theatre Company will erect new theatre. Address Fred Potts, president.

IRON RIVER, MICH.—Foster Construction Company, 534 Caswell Block, Milwaukee, Wis., has contract to erect one-story theatre, 60 by 120 feet, for Delft Theatre Company, Marquette, Mich., to cost $45,000.

ST. PAUL, MINN.—Sperry Realty Company, Pittsburgh Building, has contract to erect one-story moving picture theatre, 74 by 150 feet, on Grand between Oxford and Lexington streets, for Oxford Amusement Company, 1515 Selby avenue, to cost $50,000.

ST. LOUIS, MO.—Matthew J. Welsh, 4229A Manchester avenue, has plans by E. P. Porter, 6142 Plymouth avenue, for theatre to be erected at Arco and Manchester avenues, with seating capacity of 1,700, to cost $85,000.

ST. LOUIS, MO.—Assembly Hall Theatre Company will erect theatre at 2619 Market street.

ST. LOUIS, MO.—Harry Koplar, 5511 Pershing avenue, has plans by E. P. Porter, 6170 Plymouth avenue, for theatre to be erected at Hamilton and Easton avenues, to cost $75,000.

ST. LOUIS, MO.—Aubert Photo Play Company has leased summer theatre at Easton and Aubert avenues, and will remodel and renovate building. Samuel D. Bromley will be new manager.

BILLINGS, MONT.—Regent Theatre Company has plans by Link & Haire, Helena, for moving picture theatre, with seating capacity of 1,000.

HENDERSONVILLE, N. C.—Earl G. Stillwell, Ashville, is preparing plans for new moving picture theatre to be erected on site of Globe Theatre.

*BAYONNE, N. J.—Jacob Hockstein, 511 Broadway, has plans by Carl I. Goldberg, 437 Broadway, for three-story brick theatre, store and office building, 118 by 175 feet, to be erected at Broadway and 25th street, to cost $500,000.

DOVER, N. J.—Playhouse Theatre Company, 108 Morris street, has plans by J. J. Vreeland, Jr., 16 West Blackwell street, for alterations and an addition to moving picture theatre at 10 Morris street, to cost $8,000.

GARFIELD, N. J.—H. Messineo has plans by Joseph J. Breitman, 117 West 63rd street, New York, for two-story brick theatre, store and office building, 65 by 125 feet, to be erected at southwest corner Passaic and Cambridge avenues.

MILLVILLE, N. J.—M. Wrifford, 724 Washington street, Camden, has contract to construct rear addition to People's (moving picture) Theatre, 40 by 60 feet, for Morris Handle, 1420 Wildwood avenue, Camden, to cost $15,000.

NEWARK, N. J.—Julius Church will erect theatre at Bergen street and Mapes avenue, to cost $75,000. To be completed and opened about October 1.

PALISADE, N. J.—F. & C. Haerter, 770 Hudson avenue, West New York, has contract to erect 2½-story theatre, store and office building for Palisade Theatre Corporation, 105 West 41st street, New York City, at southwest corner Columbia avenue and Palisade road, to cost $170,000.

PATERSON, N. J.—Colonial Amusement Company has plans by Albert E. Sleight, Romaine Building, for one-story brick and terra-cotta trim moving picture theatre, 50 by 160 feet, to be erected on River street, to cost $60,000.

RUTHERFORD, N. J.—New theatre to be erected at Sylvane and Springdell avenues by Rutherford Amusement Company has been leased to Max Gold, 213 Main street, Paterson.

UPPER MONTCLAIR, N. J.—Bellevue Theatre Corporation has plans by J. H. Phillips, 681 Fifth avenue, New York, for two and one-half story stone theatre, 160 by 66 feet, to be erected on Bellevue avenue, to cost $200,000.

BROOKLYN, N. Y.—Glenwood Theatre Company will erect new moving picture theatre at Myrtle and Buchman avenues, with seating capacity of 2,000, to cost $225,000.

BUFFALO, N. Y.—Metz Brothers, 1925 Fillmore avenue, have contract to erect three-story theatre, store and office building, 140 by 183 feet, at northeast corner Washington street and Broadway, for Olympic Amusement Company, Lyric Theatre Building, to cost $1,000,000.

COOPERSTOWN, N. Y.—J. C. Cummings, 39 South Broad street, Norwich, is preparing plans for two-story stucco front moving picture theatre, 24 by 56 feet.

DEPEW, N. Y.—Matt Duranowski, 120 Penora street, has plans by Alexander Utecht for one-story brick and tile moving picture and vaudeville theatre, 60 by 125 feet, to be erected on Main street.

ENDICOTT, N. Y.—E. W. Discoerman, People's Trust Building, Binghamton, is preparing plans for concrete and stucco moving picture theatre and store building.

FLUSHING, L. I., N. Y.—Long Island Theatre Corporation, 1402 Broadway, New York, plans to erect theatre at Broadway and Main street, with seating capacity of 1,500, to cost $150,000.

HEMPSTEAD, N. Y.—Gissing Construction Company, 117 West 63d street, New York, has contract to erect one-story moving picture theatre for Albermarle Theatre, Inc., 215 Montague street, Brooklyn, to cost $200,000.

LANCASTER, N. Y.—Joseph Dworzanowski and Chester Glanc will erect moving picture theatre on Main street, to cost $65,000.

MT. MORRIS, N. Y.—Genesee Valley Amusement Company, 15 West Swan street, Buffalo, has plans by Harold J. Cook, Dun Building, Buffalo, for one and two-story brick moving picture theatre to be erected on Main street, to cost $35,000.

NEW YORK, N. Y.—Nobilotti & Ricci have plans by S. Levingson for theatre to be erected at southwest corner Third avenue and 112th street, to cost $200,000.

NEW YORK, N. Y.—State & Screen Enterprises, Columbia Theatre Building, has plans by Herbert Krapp, 116 East 16th street, for four-story theatre to be erected at 232-36 West 49th street, to cost $125,000.

NEW YORK, N. Y.—Beneson Realty Company, 148th street and Third avenue, has plans by Charles Schaefer, 394 159th street, for one-story brick and stone moving picture theatre, 60 by 197 feet, to be erected at northwest corner 169th street and Webster avenue, to cost $50,000.

NEW YORK, N. Y.—Samuel Rubin has purchased site at Webster avenue and 167th street for erection of moving picture and vaudeville theatre.

NEW YORK, N. Y.—N. Cohen Construction Company, 47 West 42nd street, has contract to erect moving picture theatre at southwest corner Third avenue and 112th street, for Nobilotti & Ricci, to cost $200,000.

NEW YORK, N. Y.—Radou, Shapiro & Hartner, 124 East 117th street, have contract to erect two-story moving picture theatre, 42 by 100 feet, at 1703-5 Third avenue, for William Horowitz, 826 East 96th street, to cost $30,000.

NEW YORK, N. Y.—Isidor Benenson has purchased site on east side Southern Boulevard, south Freeman street, for erection moving picture theatre.

*NEW YORK, N. Y.—Steinmet Theatre Corporation, 449 East 149th street, has plans by John De Hart, 1039 Fox street, for one-story brick moving picture theatre and roof garden, 75 by 144 feet, to be erected at 176-80 East 116th street and 117 East 115th street, to cost $250,000.

*SCENECTADY, N. Y.—Henry Funda Construction Company, 201 Edison street, Syracuse, has contract to erect Strand (moving picture) Theatre, 50 by 166 feet, on State street for William J. Rafferty, Merchants Bank Building, Syracuse.

SCHENECTADY, N. Y.—Work has been started on Capitol Theatre, located on Crane street, between Fourth and Fifth.

WATKINS, N. Y.—Ralph E. Millen has plans by Gibb & Waltz, 110 North Tioga street, Ithaca, for one-story moving picture theatre, 80 by 100 feet.

AKRON, O.—J. W. Short, 273 Merriman street, will erect moving picture theatre at 814 West Market street, with seating capacity of 1,200, to cost approximately $80,000.

AVONDALE, O.—L. Sandow has purchased site at Burnet avenue and Hickory street, for erection of moving picture theatre, to cost $15,000.

CLEVELAND, O.—Rivoli Theatre Company, Inc., 14200 Superior road, has plans by Miller & James, 505 Erie Building, to remodel theatre at 7614 Central avenue, to cost $30,000.

EUCLID VILLAGE, O.—E. L. Strielbenger, 1108 Ulmer Building, has plans by P. H. Luzius, 419 Erie Building, Cleveland, for two-story brick and stone-trim moving picture theatre, store and office building, 135 by 50 feet and 135 by 182 feet, to be erected on Euclid avenue, to cost $100,000.

FIRESTONE PARK, O.—H. Fenster, 633 Euclid avenue, Akron, has contract to erect one-story moving picture theatre, 40 by 100 feet, for Aster Theatre Company, to cost $26,000.

CORVALLIS, ORE.—Whiteside Brothers have plans by H. Ryan, People's Bank Building, Seattle, for moving picture theatre, to cost $100,000.

DUNCAN, OKLA.—Coleman & Whisenant have plans by E. H. Eads, Chickasha, for moving picture theatre, to cost $35,000.

DUNCAN, OKLA.—Pastime Theatre has plans by Bailey & Alden, Colcord Building, Oklahoma City, for one and two-story brick, terra-cotta and reinforced concrete moving picture theatre, 50 by 75 feet, to cost $50,000.

ALIQUIPPA, PA.—J. J. Crowley has plans by Bontempo & Howard, 382 Franklin street, Woodlawn, for one-story brick and cinder-block moving picture theatre, 30 by 100 feet, to cost $20,000.

CARNEGIE, PA.—People's Bank, 108 East Main street, has plans by Simons, Brittain & English, Magee Building, Pittsburgh, to remodel theatre on Main street.

CONSHOHOCKEN, PA.—S. F. Lafferty has contract to erect one-story moving picture theatre at southwest corner Fayette street and First avenue for Novelty Amusement Company.

*MEADVILLE, PA.—F. C. Danner, New Kensington, has contract to erect one-story moving picture theatre, 76 by 140 feet, at Chestnue street and Park avenue, for Meadville Theatre Corporation, Lyceum Theatre Building. Address Charles Schatz, general manager.

PHILADELPHIA, Pa.—Reuben Beard, 2120 North Lambert street, is preparing plans for one-story moving picture theatre, 90 by 200 feet, to be erected on Kensington avenue, to cost $250,000.

ROCKWOOD, PA.—Ridenaur Brothers have plans by Charles K. Geisler, Apollo Building, Pittsburgh, for two-story brick and tile theatre and dance hall, 52 by 120 feet.

SCRANTON, PA.—Breig Brothers have contract to erect two-story moving picture theatre, 40 by 155 feet, at 211 Wyoming avenue, for Comerford Amusement Company, Regent Theatre Building, to cost about $75,000.

UNIONTOWN, PA.—Penn Amusement Company has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for three-story brick theatre, 50 by 120 feet, to be erected on Main street near Gaelton avenue. Address C. M. McCloskey, manager.

YORK, PA.—Nathan Appell, of York Opera House and Orpheum Theatre, is negotiating for site for erection new theatre.

YORK, PA.—York Theatre Company, care Silverman Brothers, Strand Theatre, Altoona, has plans by H. C. Hodges, Inc., 130

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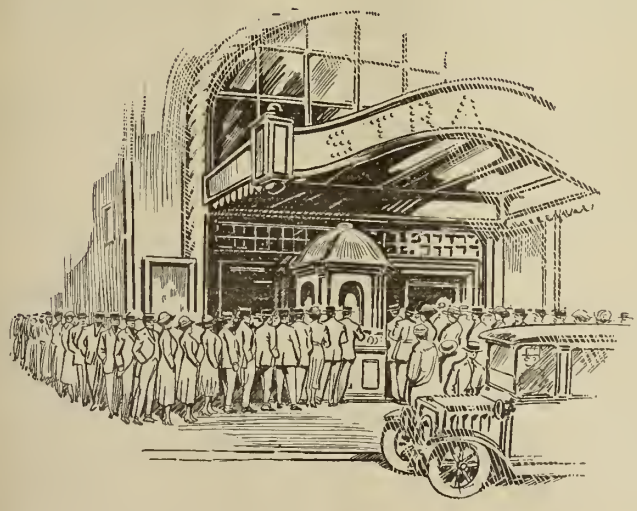

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South 15th street, Philadelphia, for one and four-story brick moving picture theatre, store and office building, 115 by 152 feet, to cost $350,000.

PROVIDENCE, R. I.—Broadway Theatre Corporation will erect theatre on site in rear of Broadway, with entrance through new office building facing on Broadway.

CLINTON, S. C.—Casey & Faut, Brown Building, Anderson, are preparing plans for two-story brick and stone-trim theatre and store building, 90 by 100 feet, to cost $60,000.

ABERDEEN, S. D.—Colonial Theatre will be remodeled, including reconstruction of lobby, erection of an elaborate canopy and entire renovation of interior.

CARROLTON, TEXAS.—J. T. Farley, Tioga, has purchased Carrollton Theatre and will make improvements.

*CAPE CHARLES, VA.—Pusey Morris Company has contract to erect two-story moving picture theatre, 40 by 107 feet, to be known as Shorham, for Frank Parsens, to cost $18,000.

FARMVILLE, VA.—Dr. L. D. Whitaker has plans by Heard & Chesterman, People's Bank Building, Lynchburg, for one-story frame and stucco moving picture and vaudeville theatre, with gallery, 45 by 125 feet.

STRASBURG, VA.—Dalke & Linn will erect theatre, with seating capacity of 750.

FAIRMONT, W. VA.—West Virginia Amusement Company will erect two-story brick and reinforced concrete theatre, 50 by 70 feet, on Adams street.

NELLUS, W. VA.—American Rolling Mill Company, Middletown, O., has plans by M. H. White, 404 Odd Fellows Building, Charleston, for two-story brick theatre, store and office building, to cost $50,000.

WEIRTON, W. VA.—Cove Valley Lumber Company, Holliday's Cove, has contract to erect one-story theatre on Second street for B. Rabonovitz, to cost $60,000.

KENOSHA, WIS.—Immel Construction Company, Fond du Lac, has contract to erect Orpheum Theatre, to cost $235,000.

LOMIRA, WIS.—A. L. Pitzschler will open moving picture theatre.

MADISON, WIS.—L. B. Gilbert has contract to convert office building on Mifflin street into theatre for Fuller Parkway Theatre Company, to cost $150,000.

MADISON, WIS.—J. Scott Moseley will erect store and amusement hall at Milton street and West Washington avenue.

MANITOWOC, WIS.—Mikado Theatre Company, 1110 Washington street, has plans by Stanley F. Kadow, 1006 Railway Exchange Building, Milwaukee, for improvements to theatre.

MILWAUKEE, WIS.—Fred Gross will expend $50,000 to remodel Bijou Theatre on Second street, between Grand avenue and Sycamore street.

MILWAUKEE, WIS.—Teutonia Realty Company will erect brick and concrete moving picture theatre, store and office building on Teutonia avenue, between Center and Hadleys streets.

MONDOVI, WIS.—Schneider Construction Company, North Farwell and Madison streets, Eau Claire, has contract to erect theatre for stock company. Address John Luetscher, president.

PORT WING, WIS.—Fraser & Jackson, Washburn, have contract to erect concrete theatre and store building.

THREE LAKES, WIS.—Joseph Gorski has opened moving picture theatre.

Evansville's Million Dollar Victory Will Be Opened in Elaborate Style

THE new million dollar Victory Theatre and Hotel Sontag, which have been erected at Evansville for the Consolidated Realty and Theatres Corporation, which operates other theatres in Indiana, will be opened on July 16.

Byron Brentlinger, who has been managing the Liberty at Terre Haute, will be the manager of the new house and will be succeeded at the Liberty by Russell Brentlinger, who has been managing the Clinton Theatre, at Clinton.

The Brentlingers are sons of A. F. Brentlinger, general manager of the Consolidated Realty & Theatres Company, and owner of the Liberty and Clinton theatres.

Russell Brentlinger will be succeeded at Clinton by Byron Moore, who has been in charge of a theatre at Richmond which is controlled by the same syndicate that has built the Victory.

A special train will be run from Chicago Heights to Evansville on July 15, carrying stockholders from Chicago, Danville, Sullivan, Vincennes and Princeton to the formal opening. According to the railroad officials, about 500 persons are expected to make the trip. A. F. Brentlinger and his assistant, C. W. Mason, formerly manager of the Orpheum at Fort Wayne, were recently in Evansville making arrangements for the opening.

Party for Byron Brentlinger

Byron (Barney) Brentlinger, who is to manage the new theatre, was given a farewell party by his associates at the Liberty recently after the last show.

At 11 o'clock musicians, ushers, ticket sellers and stage employes gathered around a banquet table under the stage and partook of a luncheon party prepared by the women folks. Just before the festivities began, the retiring young manager was presented with a handsome set of cuff buttons, constructed of elks' teeth, surrounded by precious jewels. After the banquet the young folks took possession of the stage and dancing began at midnight.

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New House for Lewist

A new eight hundred-seat picture theatre is building in Lewiston, Idaho, by I. M. Binnard, for several years manager of the Theatorium. The equipment for the house will be furnished by the Theatre Equipment Company, of Seattle.

Simplexes for Pershing

William Meyn and Son are building a new picture house in Argentine, Kansas, which will be called the Pershing.

The equipment, consisting of two Simplex projectors, chairs, screen, lobby display frames, etc., will be furnished by the Yale Theatre Supply Company.

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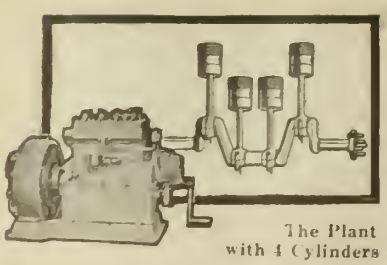

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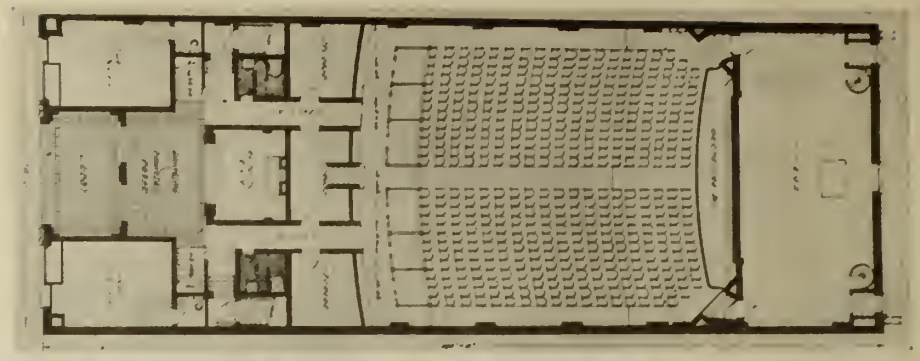


ORCHESTRA FLOOR PLAN OF ORPHEUM

Showing arrongement of lobby, lounging room, lavatories ond seoting

New Ostenberg Theatre Will Cost One Hundred and Fifty Thousand Dollars

SCOTTSBLUFF, NEB., will have one of the finest motion picture theatres in any town of its size in the United States when the New Orpheum, which is to cost $150,000, is completed on September 1 by a First National sub-franchise holder, the Ostenberg Theatres Company, of which W. H. Ostenberg, Jr., is manager.

The house was designed after the plan of the Mission Theatre in Los Angeles, and excavation work was started in March. The owners, who are considering changing the name to the Rialto, are making arrangements for an impressive opening, the feature of which, they announce, will be one of these First National attractions: "Man—Woman—Marriage," "Sowing the Wind," or "The Oath."

Will Seot 1,200

The new structure will be one of a chain of theatres to be owned by the Ostenberg company, and its dimensions will be 50x140 feet. The seating capacity will be 1,200, including the auditorium, the bank seats, the loges and boxes. The loges will seat sixty-five and the boxes the same number.

In the basement will be a beautiful "Rustic Garden," with a fine dance floor, tables for refreshments and space for entertainers and orchestra. In the theatre the music will be furnished by a specially constructed Robert Morton, 60-stop pipe organ, installed at a cost of $25,000. The cost of the theatre unequipped will be $135,000, and this will be increased to $150,000 when the equipment is installed.

Pressed Brick Front

The front elevation will be of the finest pressed brick, enameled in polychrome, the color scheme of the front being dark tapestry brick, the field an apple green, the ornament a dark green pickout of red and brown.

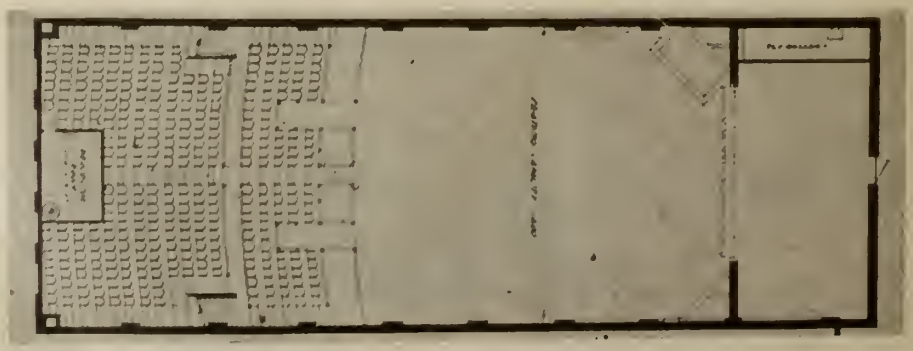
The metal marquise will have a brilliant illumination from a bank of incandescent electric lights at an angle to flash into the lobby. The lobby floor will be of alundum tile, non-slip in character, and red in color. The walls will be of green tile. The lobby walls will be fitted with sunk-in frames, with indirect lighting for attractions of the day; while in the foyer similar lobby frames will contain posters of coming attractions.

On either side of the foyer spacious staircases will lead to the bank seats, while others lead down to the "Rustic Garden" in the basement. From the foyer one may also pass through two tunnels to the main auditorium. Next after the foyer comes the spacious lounging room, with mantle, palms and wicker furniture. This is four steps down from the foyer lobby.

The stage is a huge affair with a proscenium arch and ornate decorations, and is planned to easily accommodate the largest scenery and the largest companies on the road. Over the stage is the latest idea in modern skylight ventilation, which, in case of any fire on the stage, carries the fumes and smoke straight up and out. The stage is also equipped with gridiron and fly, gallery scenery, and can make from fifty to sixty sets of scenery available.

To the left of the foyer is the mezzanine floor, where there will be four spacious offices, also storage room.

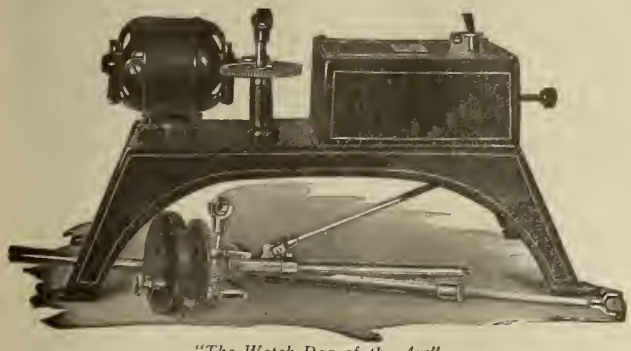
The theatre, with its beautiful dome ceiling, will be furnished with the best in modern ventilation, heating and lighting systems. There will be three motor fans in the roof, while a fresh-air duct opens over the pipe organ. The suction fans in the roof can be reversed to take in fresh air as well as release the air from the interior. In this manner the air in the theatre can be changed in two minutes. The ventilation system cares for the



BALCONY OF THE ORPHEUM

Showing seoting orrangement and locatian of the projection room

The Peerless Automatic Arc Control



"The Watch Dog of the Arc"

THE FIRST IMPRESSION ON YOUR AUDIENCE

when you install PEERLESS AUTOMATIC ARC CONTROLS is the constant brilliancy and even illumination of your screen. The quality to unfailingly maintain that brilliancy is built into the PEERLESS—that is the real secret of its popularity.

Write for Circular.

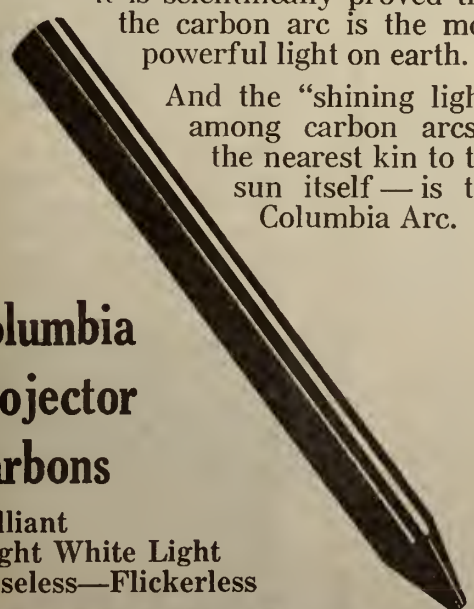
THE J. E. McAULEY MFG. COMPANY

34 N. JEFFERSON ST. CHICAGO, ILL.

Next To the Sun

it is scientifically proved that the carbon arc is the most powerful light on earth.

And the "shining light" among carbon arcs—the nearest kin to the sun itself — is the Columbia Arc.



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Bright White Light
Noiseless—Flickerless

National Carbon Company, Inc.
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For HOME OFFICE CLUB

Any time—any place—you can show films for demonstration, illustration, education and entertainment.

The American Projectoscope

This wonderfully efficient portable projector offers no apologies for its performance. It throws pictures as clear, sharp and flickerless as the best projector can. Any distance up to 60 feet.

Plug it into any electric light socket and it's ready to go. Or use storage batteries.

The American Safety Standard

When desired, the Projectoscope is fitted to project Safety Standard Films which are passed by the National Board of Fire Underwriters for use without a booth, thus complying with the strictest requirements of fire laws.

Coming Soon!

The **American Ace** will soon be ready for delivery. It is somewhat larger, stronger, more powerful. No machine of any size surpasses it in beauty of design, quality of material or perfection of workmanship and finish. It is the highest class portable projector ever made.

If you are interested in a portable machine suited to good sized auditoriums, as well as small rooms, watch for future announcements.

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(1613D)

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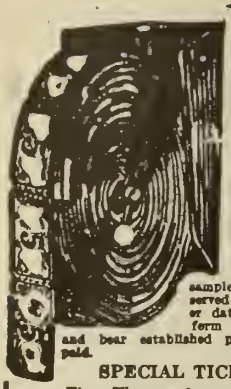
SAMUEL S. HUTCHINSON, President
6260 Broadway Chicago



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Five Thousand	$3.00
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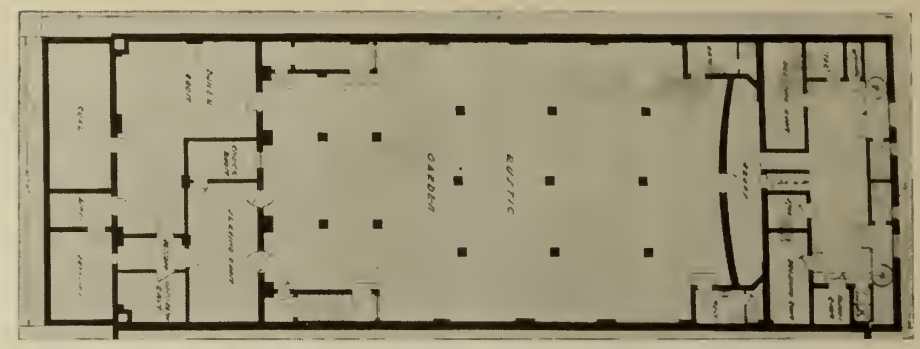

THE ORPHEUM'S "RUSTIC GARDEN"

This is located in the basement of the building and is reached by stairways

stage and the "Rustic Garden" underneath as well as the auditorium.

In the operating room there is a space of twelve by sixteen feet, accessible by a spiral staircase from below. The room is absolutely fireproof, with outdoor as well as fan ventilation.

Rooms on each side of the lobby entrance will be leased for some suitable line of business.

Simplexes Give Satisfaction from South Africa to the Hippodrome

EVIDENCE of the foreign progress the Simplex machine is making is contained in word received by the officials of that company from John H. Steyn, of the Transvaal, South Africa, concerning the satisfaction he has received through the use of Simplex projectors.

Mr. Steyn operates the Alhambra Theatre at Ermelo, South Africa, and his Simplex machines were installed by the African Films Trust, Empire Building, Johannesburg, South Africa, distributors of the Simplex projector for that territory.

Mr. Steyn states that his Simplex projectors are running constantly under the most adverse conditions and that great satisfaction has been realized through their use.

Simplex Used Extensively

The Simplex officials state that their machine is now used extensively not only throughout Europe, Africa and Asia, but in places located in far-off quarters of the globe, of whose names we seldom hear, and that the foreign demand for Simplex projectors is constantly increasing.

The African Films Trust maintains a most modern and up-to-date supply house, and have exclusive territory for Simplex projectors in South Africa. A most complete supply of Simplex parts, representative motor generator sets, electric signs, tickets, carbons and any form of modern theatrical equipment needed is handled by this progressive organization.

Recent reports to the Simplex company indicate that conditions as regards the motion picture industry in South Africa are very promising and that its supply business is rapidly developing.

A Domestic Triumph

While making a record abroad the Simplex has also been scoring domestic triumphs.

The 5,000-seat New York Hippodrome, the largest legitimate theatre in the world, which has been for years recognized as an international institution, has now thrown open its doors for an indefinite engagement of pictures.

Julius Singer, president, Sonora Films Co., fully realizing the necessity of acquiring excellent projection in the presentation of his two new pictures, "The Twice-Born Woman" and "Tradition," and having received previous satisfaction from Simplex projectors, selected them to project his two latest masterpieces.

Accordingly, two of the latest type Simplex motor-driven projectors, equipped with Snaplite lenses, two 110-ampere Simplex rheostats, along with other projection room accessories, were installed through B. F. Porter, 729 Seventh avenue, New York City, the Greater New York distributor for the Simplex projector.

The projectors throw the picture 136 feet on to a twenty-two foot white, special screen, installed and manufactured by Mr. Porter.

Arthur Allen, better known as "Spike" Allen, formerly of the Capitol Theatre, completed the installation at the Hippodrome in forty-eight hours, erecting the booth, installing the projectors and piping from the booth to a vent in the roof. This in itself is an accomplishment.

THE CINEMA

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Arco Wand Truck Vacuum Cleaner

Hundreds of small and large theatres adopted ARCO WAND TRUCK VACUUM CLEANERS with a *very noticeable saving in time, labor and cost.*

Many of these theatres were already equipped with permanent vacuum cleaning systems, but ARCO WAND TRUCKS used so much less current and were so convenient to handle that the permanent cleaning system has been abandoned.

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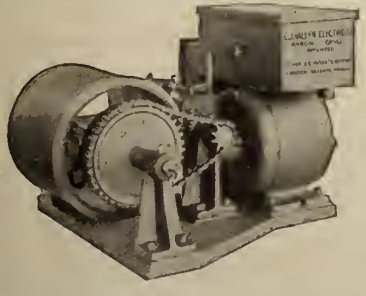

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Let us send you the names of a few of them.

You can't move a curtain evenly by hand like you can with the Vallen Automatic Curtain Machine.

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The DeVry Portable Motion Picture is the result of pioneering in the specialization of portable projection requirements. It is the first practical suit-case type projector made. Since its introduction the DeVry has been brought to as near being perfect as human intelligence, time and money permit.

Better Pictures

The optical system of the DeVry, a system which produces twice the illumination per watt consumption, of any other optical systems in use, is only one of the features which elevate the DeVry above comparison. Ask for demonstration you owe it to yourself, or

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FOR SALE—Two Power 6A machines, motor-driven. Guaranteed in first-class condition. A bargain if sold at once. J. J. Ryan, Hogan Opera House, Susquehanna, Pennsylvania.

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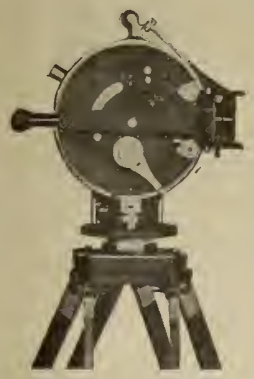

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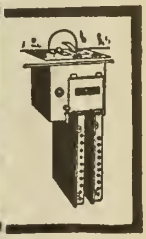

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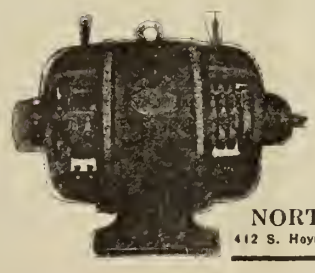

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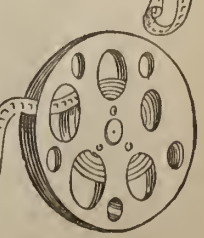

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Any voltage or frequency.

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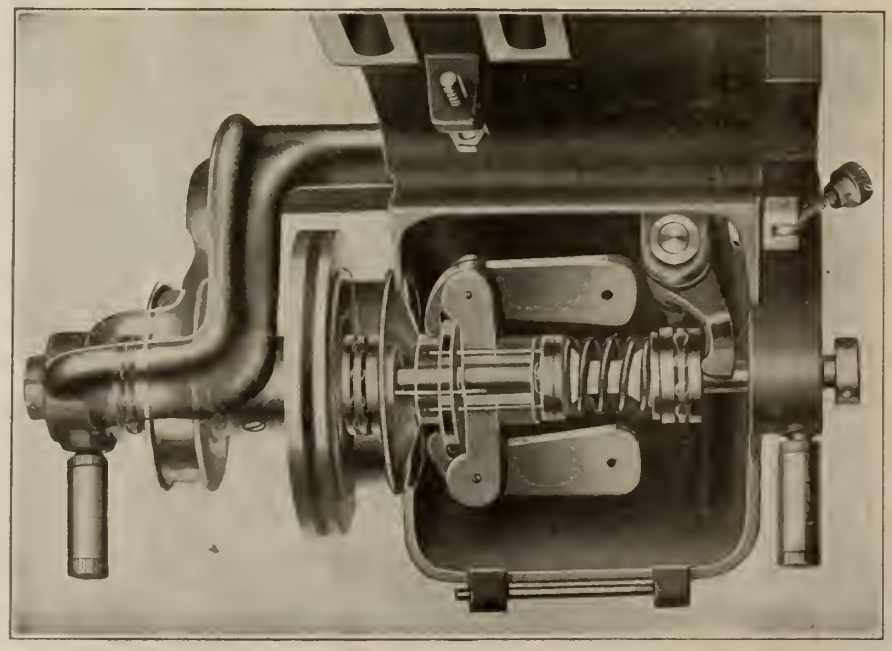

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